

# MUSICAL AMERICA

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## COMPETITION FOR THE COOLIDGE PRIZE WON BY MALIPIERO

Italian Modernist's String Quartet Adjudged Best Submitted in Annual Contest for \$1,000 Award—Jury Reaches Decision After Two-day Session at Pittsfield, Mass.

PITTSFIELD, MASS., Aug. 23.—Following the meeting of the jury during the last two days, the announcement was made to-day that G. Francesco Malipiero had been voted the winner of the \$1,000 prize offered by Mrs. F. S. Coolidge for the best string quartet submitted to the competition of 1920. The jury—Ugo Ara, Ernest Bloch, Felix Borowski, Emmeran Stoeber and Louis Svecenski, awarded the prize to Mr. Malipiero, the vote being four out of five. One hundred and thirty-six quartets were submitted, thirty-six of them, however, arriving too late to be considered.

Especially interesting attaches to the announcement, as this is the first time since the competition was inaugurated by Mrs. Coolidge that the competition was open to composers of the whole world and also the first time that it has been won by a composer outside of this country, the winners of 1918 and 1919, Tadeusz Iarecki and Ernest Bloch, being both of them Americans by residence. The Malipiero Quartet bears the motto "Rispetti e Strambotti," is in a single movement and is about 25 minutes in length. The whole work is said to reflect the atmosphere of the two ancient forms of Italian poetry, from which its motto is derived, the *rispetto*, a sort of short madrigal sung to the *innamorata*, the *strambotto*, a short drollery in verse, a grotesque in miniature.

Immediately after the rendering of the decision of the jury, Mrs. Coolidge requested Ugo Ara to cable the news to Malipiero. It is said that the award will cheer him greatly, as he has been depressed over the hissing of his "Sette Canzoni" recently at the Paris Opéra, due, it is believed, not to a dislike of his composition on the part of those who made the demonstration, but to the anti-Italian feeling now existing in Paris. The Malipiero quartet will be played at the Pittsfield Festival in September. It is also learned that Malipiero's "Grottesco," for orchestra, will be performed this season at one of the concerts of the Society of the Friends of Music in New York.

### A Commanding Figure

During the last five years Malipiero has loomed up on the musical horizon as one of the biggest figures in modern European music. Born in Venice in 1882, he is a truly young man and one who has shown already that in him Italy possesses one of the commanding personalities of her school of composers, who devote themselves to music other than the opera. With Casella, Pizetti, Castelnuovo, Respighi, he has worked and is working toward the emancipation of Italy's music, from the slavish adherence to opera. Both his father and grandfather were musicians. The latter, Francesco Malipiero, wrote many operas, and was in his day considered a rival of Verdi. The young Malipiero lived in Trieste, Berlin and in Vienna, where he studied at the conservatory. Later he studied in Venice under Bossi at the "Liceo Musicale." He then followed his master to Bologna, where his first orchestral work, "Dai Sepolcri," was performed when he was but 22 years old. He wrote several operas, which were produced, but which he has since repudiated. His new idiom, entirely different from

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OTOKAR SEVCIK,

Famous Teacher of Kubelik and Other Violin Celebrities, Who Comes to America to Teach at the Ithaca, N. Y., Conservatory. (See Page 6)

## KANSAS CITY WILL TAX VISITING ARTISTS

### Managers Demand Repeal of New Law Which Demands 5 Per Cent of Receipts

KANSAS CITY, Aug. 25.—Concert managers are up in arms against what is termed an "oppressive and discriminatory" ordinance, which, because of its drastic and revolutionary clause levying a tax of 5 per cent upon the gross receipts of concerts, threatens to make Kansas City a place to be scorned and shunned by those world renowned artists whom it might otherwise hear.

According to the opinion of local managers, the future of Kansas City's musical life is threatened. Walter Fritschy, director of the Fritschy concert series, declared that he was finding it impossible to book artists for appearances when they discovered that it would be necessary for them to secure a license before they could appear, and then hand over to the city treasury 5 per cent of the amount taken in.

"I have just had a letter from Charles L. Wagner, manager of John McCormack," said Mr. Fritschy, "and he said that McCormack would never think of stopping off here as long as there were other dates which he could fill. This is not only true of McCormack, but other artists have declared they will not sing in Kansas City as long as the present situation prevails."

Mr. Fritschy also said the matter had been placed before the National Board of Concert Managers at their recent meeting held in Chicago, and it was found that Kansas City is the only city in the country having such an ordinance. "In fact," he said, "most cities offer special inducements or grant special favors to artists, or they realize that it is a good business proposition. Every time McCormack or some other equally famous artist comes here, there are hundreds and hundreds of persons, from out of town who come to the attraction and as a result leave behind thousands of dollars. People must not forget that a concert is educational, and that Kansas City will be dead musically unless this ordinance is repealed immediately."

## DECISION REACHED TO ESTABLISH NEW BOSTON ORCHESTRA

Musicians Will Organize in October Under Auspices of Mutual Relief Society—Concerts Will Be Designed for Their Educational Value and Performed by Sixty Players at Headquarters of Protective Association—Conductor Is Not Yet Named.

BOSTON, Aug. 20.—Boston musicians have now definitely decided to organize themselves into a new symphony orchestra, according to an announcement made this week by Thomas Finigan, a director of the Boston Musicians' Protective Association. The latter part of October will see the organization of the new body, under the auspices of the Musicians' Mutual Relief Society. It will consist of sixty pieces, according to Mr. Finigan, and will give its concerts at first in Convention Hall, on St. Botolph Street, where are located the headquarters of the Boston Musicians' Protective Association.

In order to maintain the standard necessary for such an orchestra the committee in charge will be required to solicit subscriptions and patrons. The concerts will be conducted wholly for their educational value, on the theory that there is a field for two symphony orchestras in Boston.

Some idea of the complications, rumored and real, that beset the famous Boston Symphony after the death of Major Higginson may be gained by re-reading some of MUSICAL AMERICA's front page headlines during the past six months: "Seek \$2,000,000 to Keep Boston Symphony Intact—Musicians Rise in a Body and Demand \$1,000 Salary Increase," was part of the headline of Feb. 28; "Boston Symphony Finally Unionized After 39 Years—Resent 'Autocratic Attitude' of Judge Cabot and Other Directors," March 6; "Fradkin Ousted, Players Disrupt Boston Symphony—Two-thirds of Musicians Resent Action and Refuse to Play—Storm Is Outcome of Members' Unionization Movement," March 13; "Hadley May Head an All-American Boston Orchestra—Rival Symphony May Be Organized in Hub by Ousted Musicians with Composer as Conductor—Trustees Discharge 35 Members Who Protested at Dismissal of Concertmaster Fradkin," March 20; "Rival Orchestra for Boston Next Fall Not Likely—Refusal of Back Pay Given as 'Last Straw'—Scarcity of Good Players Declared Prime Factors," May 1.

### Indianapolis Orchestras Dismissed After Salary Demands

INDIANAPOLIS, Aug. 19.—Owing to their demand for increased salaries, musicians of local theater orchestras have been dismissed. Organ and piano music have been supplanting that of the regular orchestras at the picture houses.

### Annie Friedberg Returns from Europe

Annie Friedberg, concert manager, returned last Saturday on the S. S. Rotterdam from a two months' European tour. Miss Friedberg combined business with recreation on this trip and closed arrangements with six artists of prominence, who will come to this country for the first time.

## COMPETITION FOR THE COOLIDGE PRIZE WON BY MALIPIERO

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what he had revealed in his operas and his other works of his early period, is shown in his music from the year 1913 on. Among these newer works are the "Pause Del Silenzio" for orchestra, produced here by Henri Rabaud when he was conductor of the Boston Symphony,



G. Francesco Malipiero, Winner of the \$1,000 Prize Given by Mrs. Coolidge.

his piano works, "Barlumi," "Poemi Aso-lani" and "Maschere Che Passano" and the "Sette Canzoni," over which the demonstration was made at the Paris Opéra. He has also done some songs, among them a set of poems of G. Jean-Aubry called "Keepsake," one of which Eva Gauthier sang here last winter.

## BERLIN NEWSPAPERS ATTACK MME. HEMPEL

Press Resents Her Kissing  
French Flag in "Fille  
Du Regiment"

BERLIN, July 8.—We recently had the pleasure of welcoming Mme. Frieda Hempel with her husband, W. B. Kahn, while they were passing through Berlin. Mme. Hempel looks exceedingly well and fresh and has changed but little during the war. Unfortunately Mme. Hempel, who is on her way to Switzerland, could not appear in public in Berlin. This may have been caused by the way in which a part of the Berlin press attacked her.

The chief reproach which had been made against the singer was that, although a born German, she had kissed the French flag in public, but she answers this accusation by saying that she simply followed the theatrical instructions for the "Fille du Regiment" in kissing the French flag. She had no reason to regret it and, in case of necessity would do it again, she declared. Mr. Kahn was kind enough to let your correspondent, who with his wife and the excellent Spanish singer, Artôt de Padilla of the Berlin State Opera, had been invited to tea at Mme. Hempel's, hear a Hempel concert on the phonograph. The record was unfortunately some eight years old, but it was very interesting to hear the present Mme. Hempel criticize her singing of former days.

DR. EDGAR ISTEL.

## EVELYN STARR MARRIES

Canadian Violinist Becomes Bride of  
Capt. Boggs of the A. E. F.

MUSICAL AMERICA learned this week that the gifted Canadian violinist, Evelyn Starr, was married on June 9, to George Boggs in Grace Church, New York. The ceremony was performed by the Rev. Dr. Slattery.

The wedding was the culmination of a swiftly moving romance, which began at Easter time this year when Miss Starr first met Mr. Boggs. Their engagement followed at the end of a week. Mr. Boggs is a Dartmouth College man, class of 1914, and later studied at Magdalen College, Oxford. He was in business in Detroit and New York and when the war came, went to Plattsburg and was commissioned there in the first training camp. He was with the A. E. F. over-

seas for two years and came back as Captain Boggs.

Miss Starr and her husband are now at Nantucket, Mass., for a holiday, but will live at Woodstock, N. Y. Mr. Boggs on his return from France decided to go into farming and has purchased a farm at Woodstock in Ulster County. During the last season Miss Starr has been ill, having had a bad attack of neuritis, which has interfered with her violin playing. As soon as she feels completely recovered she is planning to resume her concert work.

## TO GIVE SUNDAY SERIES

Misha Applebaum to Present Leading  
Artists at Lexington Opera House

Misha Appelbaum, president and executive director of the Musical Bureau of America, announces that he has secured the Lexington Opera House, New York, for the season 1920-1921, where, beginning Sept. 19 and continuing for thirty-nine Sunday evenings, he will give concerts in which both his own and other prominent artists will be heard.

Among those under this bureau's management are Helen Yorke, coloratura soprano; Carlo Enciso, Mexican tenor, and Richard Czerwonky, violinist. The soloists so far engaged for these concerts include Alessandro Bonci, tenor; Leopold Godowsky, pianist, and Max Rosen, violinist. A feature of the series will be the moderate prices of admission.

## FELIX BOROWSKI WEDS

President of Chicago Musical College  
Takes Elsa Kanne as Bride

CHICAGO, Aug. 12.—Felix Borowski, president of the Chicago Musical College, was married Aug. 9 to Elsa Kanne. The ceremony took place at the home of the bride's parents, Dr. and Mrs. Aloysius Joseph Kanne, in Peoria, Ill.

Mr. Borowski met Miss Kanne last September, when she registered as a student in the Chicago Musical College, and enrolled as one of his pupils in theory and composition. She is talented as composer and violinist, although only nineteen years old.

Mr. Borowski, besides being president of the Chicago Musical College, is well known as a composer and critic. "Boudour," a ballet of his composing, was produced by the Chicago Opera Association last season. His "Elégie Symphonique," written as a tribute to his wife after her death several years ago, was first produced by the Chicago Symphony Orchestra, and was acclaimed as a permanent enrichment of musical literature. Many tone poems from his pen have been produced by the Chicago Symphony Orchestra. Mr. Borowski was formerly critic of the Chicago *Record-Herald*, and later of the Chicago *Herald*.

## COFFIN WILL CONDUCT AT WORCESTER FESTIVAL

Franck and Parker Chorals to be Sung—  
Stars Engaged as Soloists With  
Philadelphia Forces

WORCESTER, MASS., Aug. 18.—The sixty-second Worcester Music Festival will be held in Mechanics Hall, Worcester, Mass., Oct. 4-8. This festival will introduce to Worcester Nelson P. Coffin, the remarkable conductor of choral works, who succeeds Dr. Arthur Mees, resigning as conductor at the close of the last festival, to devote more time to his family.

The choral works to be presented this year are "Hora Novissima," in memory of Horatio Parker, who died last December, and César Franck's "The Beatitudes." These works require twelve soloists, who have been selected with the usual care.

"Artists' night concert" has on its program three artists, including the lyric and dramatic soprano, Rosa Ponselle, of the Metropolitan Opera Company. The usual afternoon symphony concerts with solo artists will be given. Soloists engaged are: Rosa Ponselle, Florence Hinkle, Vera Curtis, Helen Yorke, sopranos; Merle Alcock, Alma Beck Mary Allen, altos; Paul Althouse, George Hamlin, Bechtel Alcock, tenors; Fred Patton, Charles T. Tittmann, Milton C. Snyder, basses; John Powell, pianist.

The orchestra will be composed of sixty players from the Philadelphia Orchestra, who will make their third appearance here. Thaddeus Rich, concertmaster of the orchestra, will be associate conductor. Walter W. Farmer will be organist, and Mrs. J. Vernon Butler, accompanist.

## ASHEVILLE ELATED OVER SUCCESS OF FIRST FESTIVAL

Southern Resort Hears Famous Stars During Music Week in Series of Nine Concerts—"Messiah" Performance with Harvard, Alcock, Quait and Patton, and Philadelphia Symphony and Whitehill Recital Among Events—Macbeth, Harrold, Grainger, Johnson and Emilie Rose Knox Also Give Fine Programs—Festival Association Proposes to Give One Young Artist a Hearing Each Year

ASHEVILLE, N. C., Aug. 21.—The first Asheville Music Week came to a close this evening with the last of a series of nine concerts which brought here musical artists and professionals of the first rank as well as large audiences of music lovers from throughout the South.

For some time prior to the world war tentative plans were being made for this week of music. These of course were suspended during the conflict. This year the plans were revived and enlarged. The music week was put on under the direction of Wade R. Brown, dean of the school of music in the North Carolina College for Women, with greater success than its most sanguine promoters ever hoped for. Wade R. Brown is widely and favorably known throughout this section of the South as director of many large choruses, and the success of the Asheville Festival was due to his indefatigable labor, good judgment and high ideals. With him was associated the following board of directors of the festival: Edwin L. Brown, chairman, Wallace B. Davis, J. Edwin Gill, Montgomery S. Hill, J. G. Stikeleather and J. Dan Earle.

## PITTSBURGH TO HAVE NEW CONSERVATORY

Teachers Launch a New Musical  
Venture in the  
Iron City

PITTSBURGH, Aug. 20.—The city has just gone through the throes of "Educational Numbers." It is a pleasant little custom the local papers have of garnering the loose kopecks of the music teachers. As we have three "mornings" and four "evenings," "Educational Numbers" like deuces, have been running considerably wild. From out of the welter of publicity, one may gather a great many interesting facts—and non-facts. First, T. Carl Whitmer, one of the ablest men in the city, will teach the young idea how to scribble modern discords at the Pittsburgh Conservatory of Music. This is a good thing both for the conservatory and for the city, as most of our embryo composers emulate Ethelbert Nevin and that other Pittsburghian Mozart of melody, Stephen Foster. One also learns that Carl Bernthal, coach; W. H. Steiner, organist; Ernest Gamble, the peripatetic and inveterate tourist, and John Colville Dickson, voice teacher; Vena Page and Charles Stelzner, violinists, have banded together and made a downtown conservatory called the "Pittsburgh College of Music." The city needs such a school and needs it badly. That it will prosper is as sure as that our next president will come from Ohio. Also one may learn that Danny Nirella, our peerless bandsman, combines "efficiency with elegance." A combination which must strike the cognoscenti as unusual. Also—but why go on? Every word is true, and he who runs may read.

The Civic Club of Allegheny County sends out a statement concerning the great success of community singing in conjunction with the Municipal Band. Danny Nirella is director of the band, and a rattling good bâton-waver he is, too. Burt Mustin is responsible for the

The artists presented are among the brightest stars in the musical firmament. The programs of the nine concerts given during the week offered to the thousands of music lovers in attendance a veritable feast, and to many others a pleasurable first journey into the wonderland of the melodic art.

The festival chorus of three hundred voices under the direction of Wade R. Brown was an unanswerable argument as to the limitless possibilities of a thoroughly trained community chorus. The singing of this body was excellent. Its rendition of the "Messiah" accompanied by the Philadelphia Symphony under Thaddeus Rich, with Sue Harvard, soprano; Merle Alcock, contralto; Robert Quait, tenor, and Fred Patton, bass, as soloists, set a standard for Asheville Festival performances which promises a high plane of excellence in the future.

Another epoch making concert of the festival was the Clarence Whitehill evening. Mr. Whitehill sang numbers from the Wagnerian operas with which his name is inseparably linked. One of the high points of his performance was his singing of Wotan's "Farewell."

Selections from "Bohème," "The Pearls of Brazil," "Faust," and "Lakmé" were sung by Florence Macbeth, soprano, and Orville Harrold, tenor. The voices of the two artists were heard together in "E il Sol dell' Anima" from "Rigoletto." The Verdi number aroused much enthusiasm and evoked prolonged applause.

A warm greeting was extended to Percy Grainger, the pianist, who played several Grieg numbers, including the Concerto in A Minor. He also presented several of his own compositions which were well received.

The final concert brought Edward Johnson who sang Durante's "Vergin tutto amor," a "Chenier" aria, and two numbers from the "Meistersinger" in matchless voice and excellent style. Mme. Ernestine Schumann-Heink had been engaged for the closing concert of the Music Week, but owing to an accident she was unable to appear.

The Asheville Festival Association proposes not only to bring here annually the best artists of the operatic and concert stage, but each year to present a young American artist just beginning a career. This year Emilie Rose Knox, a young North Carolina violinist, pupil of Leopold Auer, made her debut at the festival. She played the Bruch Concerto No. 2 in D Minor, and two André Maquarre numbers in a manner which elicited bright predictions from critics and cognoscenti. E. W. H.

success of the singing. Other years it was not uncommon for the W. K. proletariat to exclaim vehemently "Aw, cut out the singing stuff! We wan-a hear de band!" Do they do it now? They do not! Like the infants in the celebrated Mrs. Winslow's "Soothing Syrup," they cry for it. Nay, they clamor for it. They would have more, and often, and the consequence is that we have a band concert every night and community singing is the attraction. Everything is sung from "Abide With Me" *quasi religioso*, to "Keep the 'Ome Fires Burning," *con marziale*, not to say a *piacere*. Anyway, the community singing is far past the experimental stage, and to the Civic Club and Burt Mustin belongs no end of credit for making a possible fiasco flourish like a speak-easy in the Sahara.

Adolph M. Foerster, the Pittsburgh composer, has been signally honored by Wassili Leps and his Philadelphia Orchestra. Conductor Leps played Mr. Foerster's new opus, a symphonic poem, "A Legend," "Prelude to Goethe's Faust" and his "Festival March." The Iron City is quite inflated over the honor. It helps us to live down Harry Thaw as well as—H. B. G.

## BONNET TO RETURN

Distinguished French Organist Will Tour  
U. S. and Canada in 1921

Joseph Bonnet, the eminent French organist, will return to America for a tour of concerts in the United States and Canada beginning Feb. 1. Mr. Bonnet is now in Paris, and since his return there from America, has been actively engaged with his many duties and with work at the Church of St. Eustache. M. Bonnet received a royal welcome from the clergy, parishioners, and the distinguished clientele who flock to this famous church to hear him play. He had intended to remain abroad the entire season and devote a considerable amount of time to composition, which is impossible during the progress of his recitals.

## STADIUM CONCERTS BROUGHT TO CLOSE

Marguerite Namara and Dicie Howell Last Soloists of Summer Series

The final concert of the open-air series at the Lewisohn Stadium was given on the evening of Aug. 20. The soloists were Marguerite Namara and Dicie Howell, sopranos. Mme. Namara offered the "Jewel Song" from "Faust" and was twice encored, giving first the waltz of *Musetta* from Puccini's "La Bohème" and later a song with piano accompaniment. Miss Howell offered "More Regal in His Low Estate" from Gounod's "The Queen of Sheba" and two songs. The orchestra, under Walter Rothwell, played the Overture to "Die Meistersinger," "Siegfried's Death" from "Götterdämmerung," the Prelude and "Liebestod" from "Tristan and Isolde" and the Overture to "Tannhäuser." There was an unusually large audience.

### Hear American Work

A Canadian pianist, an American tenor and an American composer were among Monday evening's offerings at the Lewisohn Stadium. Mona Bates gave a brilliant performance of the familiar Liszt E Flat Major Concerto, one which displayed both her technical skill and musicianly instinct. At the close of the work she was recalled and applauded ardently. The young Metropolitan tenor, Rafaelo Diaz, sang arias from "Tosca" and "Bohème" with his accustomed charm and also had a hearty reception. James P. Dunn was the American composer and he led the National Symphony Orchestra in the Intermezzo of his opera, "The Galleon," a number which the audience seemed to enjoy thoroughly.

Mr. Rothwell conducted fine performances of Elgar's "Pomp and Circumstance" and two Wagner numbers. The latter won storms of approval, as Wagner always does these days. N. S.

### Two Opera Soloists

It was what the program styled a "Gala Night" on Wednesday, Aug. 18, when two Metropolitan opera singers, Vera Curtis, soprano, and Hipolito Lazaro, tenor, were the soloists. Two orchestral numbers were on the list, the first Dvorak's "New World" Symphony and the "Flower Waltz" from Tchaikovsky's "Nut Cracker." Mr. Rothwell's "New World" was a reading of dignity, balance and splendid climatic power. Rarely have we heard the Scherzo done with such authenticity and the *Largo*, though perhaps a bit slow, held the audience spellbound. At the end Mr. Rothwell had to come out several times and finally had to bring his orchestra to its feet to share in the ovation.

*Place aux dames!* Miss Curtis sang the "Un bel di" aria from "Butterfly" and won her hearers completely in it. We have heard this gifted American soprano on numerous occasions, but she has never sung better than last week. Her voice was full, rich and the high B Flat at the close of the aria was splendid. She was recalled and sang an encore with orchestra. Then she was called out again and again and might easily have sung a second encore. We wondered why she did not. Mr. Lazaro attracted many Spaniards to the Great Hall (the concert was indoors on account of threatening weather) and they gave him an ovation such as Caruso might be proud of. His singing of the "Celeste Aida" and the "Cielo e Mar" arias was truly operatic and brought him no end of applause. He has a lovely quality of voice and his singing made a direct appeal. Encores included the "Donne é mobile" and "E lucevan le stelle" with the orchestra and a Valverde song and Cadman's "At Dawning," this in excellent English, to the exquisite piano accompaniments of Alberto Bimboni. The audience wanted more, but the tenor bowed his acknowledgments a number of times after the Cadman song and allowed the concert to proceed.

A. W. K.

Helen Stanley and Robert Maitland appeared at the last Stadium concert but one, Thursday evening of last week, the soprano offering "Il est doux, il est bon" and "Dich theure Halle," the bass-baritone "Die Frist ist um" and as an encore the "Evening Star" song. Mme. Stanley also sang encores, but of a most trivial variety. The orchestra played Beethoven's Fifth Symphony and "Siegfried's Rhine Journey." H. F. P.

## Ten Artists in Varying Summer Diversions



"Earth and Air and Sea and Sky" Call These Musicians from Work!

HAVING a beautiful vacation time at divers places and in various fashions, ten artists are shown in our picture, which looks like a "movie of mirth." They seemed somewhat to run to aeroplaning this year, but we absolutely decline to repeat the joke that was so new and lovely last season about the prima donna's "going up in air." It was rather a temptation, we may admit, however, when we saw this picture of Julia Allen, soprano (No. 1), who is spending her summer at Whitney Point, N. Y., especially when we learned that she had had a tumble on her first "landing." But it didn't prevent her going that afternoon to Syracuse to fulfill a professional engagement, so the skilled Binghamton aviator that took her up evidently knew his business. No. 2 "preferred terracotta" as Mrs. Malaprop said. He is Rafaelo Diaz, the young Metropolitan

tenor, a-horseback at San Antonio, Texas, his home, and looking like a moving picture hero of the most fascinating type. Also No. 3, Mischa Violin, violinist, stays by the land. He has spent part of his vacation at Bethlehem, N. H., with his accompanist, Josef Adler, and has gone in for the mountain climbing which forms so large a part of that resort's attractions.

Harold Land (No. 4), the popular young baritone, is shown on the golf links at Chautauqua, N. Y. Adele Luis Rankin, soprano (No. 5), is in the Adirondacks, boating, fishing and generally recuperating so as to be well ready for her crowded winter schedule. Again we see the aviating variety of artists. This time (No. 6), they are Christine Langenhan, soprano, and Hans Hess, 'cellist, at the aviation field near Chicago. The violinist, Alexander Bloch (No. 7), it is true, also likes heights, but he gets at them by train or motor. Here he is with Mrs. Bloch, George Porter Smith,

violinist, and with several of his pupils on top of Prospect Mountain near Lake George, where he has been spending the summer. All the way across the continent is Howard Barlow, the young conductor (No. 8). He is enjoying himself at Portland, Ore., and pictured with him are two of the little *Butterflies* and *Bees* who took part recently in the fairy opera, "The Forest Children," which Mr. Barlow conducted last month.

Will you kindly look who's here as No. 9? Of course nobody could mistake it for anyone but Victor Herbert, but whoever saw the famous American composer and orchestra leader like this before? However, Lake Placid, where he has his camp, occasionally has warm days and this is Mr. Herbert's idea of keeping cool on one of them. Dr. William C. Carl, the New York organist (No. 10) is mountaineering too, but he has chosen the White Mountains for his objective and here he rests. (So does the reader from our description.)

## Mary Garden to Tour in Concert Before Joining Chicago Opera



Photo by Kossuth, Wheeling, W. Va.

Latest Photographic Study of the Eminent Soprano, Mary Garden

MARY GARDEN, who is now resting in her home in Monte Carlo, will arrive in New York about Oct. 20, for a concert tour under the management of Charles L. Wagner. She will have thirty-five concert appearances before Jan. 1, when she joins the Chicago Opera Association in Chicago. Mr. Wagner has received over 100 requests from local managers throughout the country for Miss Garden's services, but her decision to remain for a part of the season with the Chicago organization makes it impossible to accept more than thirty-five engagements. Miss Garden will live in the private car "National" during her tour.

## HERTZ ORCHESTRA PLANS COMPLETED

### San Francisco Symphony Season Will Start Oct. 8—Lemare Plays Own Works

SAN FRANCISCO, CAL., Aug. 16.—The Board of Governors of the Musical Association has announced the completion of plans for the tenth season of the San Francisco Symphony Orchestra. Alfred Hertz has been re-engaged as conductor and this gives general satisfaction to the public and assures us concerts of the highest excellence. The season will open on Oct. 8. In addition to the annual Pop concert at the Auditorium, there will be thirty-four concerts, ten of which will be popular.

The Sunday evening concerts at the Auditorium by Edwin H. Lemare are attracting good audiences. The last program, which was made up entirely of Mr. Lemare's compositions, not only showed the scope of the organ and the splendid musicianship of the organist, but was interesting for the variety and beauty of the numbers.

Sunday morning's concert at the California Theater attracted the usual capacity audience. The program was excellent, Conductor Heller and his men working in perfect harmony, while Mme. Anna Ruzena Sprötte, the soloist, gave a splendid presentation of the Prison Scene from Meyerbeer's "Prophet." She was recalled for two encores.

Rehearsals are well under way for the

production of "Samson and Delilah," to be given at the Greek Theater on the evenings of Aug. 26 and 28, under the direction of Paul Steindorff. Julia Clausen and John Hand have been engaged for the principal rôles. Len Barnes will sing the part of the High Priest and William Meyers that of Abimilech. The ballet of over one hundred will be led by Zelma McDonough of the Metropolitan Opera Company. Prominent musicians from the San Francisco and Oakland orchestras have been engaged. Principals, chorus, orchestra and ballet will form an ensemble of more than four hundred. The lighting system is being perfected by George Lask.

When the Scotti Grand Opera Company appears here in October it will number among its members Doria Fernanda, known to her many San Francisco friends as Fernanda Pratt. Miss Pratt last appeared here with the San Carlo company.

The concerts given at the Rialto Theater every Sunday noon are attracting large audiences. The orchestra, under the direction of Giovanni Coletti, plays excellent programs. On Aug. 15, Mme. Irene Venerone was the soloist and she delighted her hearers with her singing of Santuzza's aria from "Cavalleria Rusticana." E. M. B.

### Rothwell Is Honor Guest of Union Men As Stadium Season Ends

Walter Henry Rothwell was the guest of the members of the National Symphony Orchestra at a supper given in his honor at the headquarters of the Musical Mutual Protective Union Local 310, on Thursday night of last week. Mr. Rothwell has been a great favorite with the members of the orchestra, both as a man and as a musician, and it was to express their appreciation of his

services as conductor of the orchestra at the Stadium Concerts at City College during the past eight weeks, that the supper was arranged. Informal speeches were made by Mr. Rothwell and several of the men.

### TO AID MEMORIAL FUND

#### H. B. Hertz Presents Group of Artists in Long Beach Concert

LONG BEACH, L. I., Aug. 21.—The Army and Navy Club, which is projecting the Officers' Memorial Hall to perpetuate the memory of officers who died in the world war, offered an operatic concert at the Nassau Hotel on Wednesday evening. Harry B. Hertz arranged the concert, which proved the biggest success of a week which the club had set aside to raise funds for the hall.

The program was varied and introduced Helen Stover, soprano, who sang an aria from "Aida" and "Blackbird Song," by Cyril Scott, as an encore. George Kirchner, cellist, played "Kol Nidre" and an encore by MacDowell. Lillian Gresham, formerly with the Chicago Opera Association, sang "Caro Nome" from "Rigoletto," the Waltz Song from "Romeo and Juliet," "Cuckoo" and "Coming Through the Rye." Miss Gresham was in particularly good voice, and the audience insistently demanded encores. Her coloratura work was excellent.

George Hastings, bass-baritone, sang a group of three songs, "Invictus," by Huhn, "Forever and a Day," Gilberté; "King Charles," White, and an encore, "Hard Trials" by Burleigh, which was very well liked. Miss Stover was recalled again and sang two numbers by Mana-Zucca, "Rachem" and "Big Brown Bear," and the aria from "L'Enfant Prodigue." Miss Stover possesses a rich soprano voice. Throughout the concert, Mrs. Thomas Carrick Burke played the accompaniments.

Mr. Hertz will arrange another concert in the near future to be given in New York for the Army and Navy Club of America and the Officers' Memorial Hall.

#### Richard G. Herndon Now a Light Opera Producer

Richard G. Herndon, formerly director general of the French-American Association for Musical Art, which brought a number of foremost musical attractions to the United States, makes his appearance as a theatrical manager in presenting "Little Miss Charity," scheduled to open at the Belmont Theater on the evening of Aug. 26. The piece is announced as a musical one in the lighter vein and the name of the composer, S. R. Henry, is said to conceal the identity of a prominent musician.

#### Morris Gest Gives Up Manhattan Opera House

Morris Gest, who has been identified with the Manhattan Opera House in one capacity or another since its erection, gives up, this week, the lease on the theater which he has held for ten years. Mr. Gest's offices will be transferred to the Princess Theater and he will in future stage his more pretentious productions at the Century Theater. Mrs. Oscar Hammerstein, who assumes the management of the Manhattan, will restore it to its original use, that of grand opera. A dedicatory concert will be given on the evening of Sept. 5, when a portrait of the late impresario will be unveiled in the lobby.

#### Rosina Galli Returns to Become American Citizen

Rosina Galli, *première danseuse* of the Metropolitan, returned to the United States on the S. S. Dante Alighieri on Aug. 23. The dancer at once announced her intention of taking out her first citizenship papers as living conditions had become so intolerable in her native Italy she had no desire ever to go back there again. She brought with her the score of a new ballet, "The Magic Music Box," by Pick-Mangiagalli, which will be presented at the Metropolitan next season, and another of a ballet by Arrigo Boito which will be introduced in the forthcoming production of Verdi's "Don Carlos."

#### Singing Teacher Marries Pupil

Leo Braun, singing teacher, of 1425 Broadway, New York, married Miss Helen Donohue, one of his students, at the Hotel Ansonia, on Aug. 22. The bride became a pupil of Mr. Braun five years ago.

## NEW THEATERS FOR NATIONAL CAPITAL

### Founders' Association to Build Much Needed Auditoriums

WASHINGTON, D. C., Aug. 25.—Solid backing has been given one of the most enterprising projects in the National Capital in the formation of the "Founders' Association," which is composed of the women stockholders in the Washington Theater Productions, Inc., all of whom have won leading positions in business and professional life here.

Membership in the association is limited to 100 women, who have "made good" in conducting their own business enterprises. The names of the first twenty members were announced at the first meeting held a few days ago in the offices of the Washington Theater Productions, Inc., in the Munsey Building.

The corporation, headed by Katherine S. Brown, Glenna Smith Tinnin and Mary Holland Kinkaid, plans the erection of a building which will include a theater, a children's theater and a concert and music auditorium. The project has been contemplated for some time, and has gained the support of professional men and financiers of Washington, New York and elsewhere. It is a part of the plan to make Washington the art and music center of the United States.

The list of the Founders' Association represents every calling in which women have achieved high places in Washington. A. T. M.

## MUSIC IN LOS ANGELES

### Teacher Gives Concerts at Convention— Saslavsky in Grauman Orchestra

LOS ANGELES, CAL., Aug. 18.—The following Los Angeles musicians took part in the convention programs of the California Music Teachers' Association at San Diego recently: Z. Earl Meeker, in vocal round table; Chas. T. Ferry, pianist; Davol Sanders, violinist; Eva Frances Pike, in a paper on "Should the Music Teacher Advertise"; Arthur Babcock, tenor, in recital; Ida Selby, pianist, and Jay Plowe, flutist, in a program; Abbie Norton Jamison, State president, presiding; Jode Anderson, speaking on school credits for music. In the concert of California composers, Los Angeles was represented by Frank H. Colby, Homer Grunn, and Vincent Jones and Gertrude Ross. Those taking part were F. H. Colby, Z. E. Meeker and Grace W. Mabee. Others on the programs were Raymond Harmon, tenor; Ernest Douglas, organist, and W. F. Skeele, pianist.

Alexander Saslavsky succeeds Sylvain Noack as the concert master of the Graumann Theater orchestra. This orchestra, under Arthur Kay, has been giving a series of summer symphony concerts on Sunday mornings. It is augmented to seventy-five men and offers excellent programs. There have appeared with it as soloists Olga Steeb, Povl Bjørnskjold, Henry Svedrofsky and others. Each of those mentioned have great successes, Bjørnskjold especially, in his Wagner numbers. W. F. G.

### Paul Reimers and Friend Robbed

Paul Reimers, concert singer, and Carl McCormick, theatrical manager, on returning to their studio-apartment in West Forty-sixth Street, from vacation trips, discovered that the apartment had been broken into and jewelry and clothing valued at \$17,000 stolen. Mr. McCormick is said to have been the heavier loser, the thieves having rifled a strong box containing his personal jewelry.

### Marconi to Transmit "The Star-Spangled Banner" by Wireless

Guglielmo Marconi, the eminent Italian inventor is at work perfecting his wireless telephone and hopes by the time of the presidential election in November, to greet the incoming President of the United States in Washington with a performance of "The Star-Spangled Banner" played in Italy. Guests on Signor Marconi's yacht recently danced to the music of an orchestra playing in London and transmitted by wireless to the Mediterranean.

# Cadman Sees American Composers as Pioneers in Creating Musical Scores for Motion Pictures



Photo reproduced with permission of Ferdinand Earle

## Creating Old Omar Khayyam's Atmosphere by Means of Music

ONE of the scenes from the film of "The Rubaiyat of Omar Khayyam," produced by Ferdinand Earle, for which Charles Wakefield Cadman is writing the musical setting. The picture has inspired the composer of "Shanewis" to do some remarkable work, as described by MUSICAL AMERICA'S representative. The inset in the lower part of the photograph shows Mr. Cadman (left) and Mr. Earle (right).

By HAZEL GERTRUDE KINSELLA

WHEN is a porch not a porch? We skip, mentally, over the good *sensible porches* of Nebraska, over "piazzas," "verandas" and "galleries," to the porch of southern California, which, not being a porch, is a *patio*!—and to the particularly interesting patio which is to be the "feature" of the new home of Charles Wakefield Cadman, in Hollywood, just out from Los Angeles.

The writer learned about these subtle differences in porch architecture on Saturday morning of last week, when she made her first visit to the Cadman home on Western Avenue, Los Angeles. The trip was made early in the forenoon, while it was still cool, and one was instantly reminded of the quaint "pre-movie" epoch in the history of southern California, by the charming adobe-style dwelling of the composer.

Just at 9 o'clock we reached the picturesque pink stucco home, with its quaint decorations of blue and gold, and were ushered into the parlor-music-room. To our remark that it was becoming very warm, Mr. Cadman agreed, decisively, that it was "Hot! Plus," and told us that it had been so hot the day before that he had waited and mowed the front lawn in the evening, by moonlight.

We began to talk of lawns and gardens, and immediately Mr. Cadman began to tell us of the lovely new home which he and his mother are building up in the cooler and more secluded hills of Hollywood. "Are you interested in plans?" he asked, and immediately went down on the floor just in front of us with the blue prints. The new home will be a combination of colonial and Spanish styles, with sunparlors and Spanish gates, but the picturesque *patio*

(porch without a roof), with its friendly out-of-doors fireplace, is the keynote about which all the rest of the house is being built. Mr. Cadman's studio will be upstairs, away from the telephone and callers, facing the west, and affording a view of the lights of the city at night, and of the ocean by day.

The very mention of Hollywood suggests "movies," and we felt it a privilege to be told of the music which Mr. Cadman is now writing for the "silent opera"—this his first venture in this field. Said he, in speaking of it:

"On account of my residence in Los Angeles, which is the center of the movie world, what is more natural than that I should be attracted to this phase of America's musical life? The feature film for which I am writing the music is the forthcoming screen production by Ferdinand Earle, of 'The Rubaiyat of Omar Khayyam.' The film will include many rarely beautiful oriental scenes and episodes, and suggestions of the romance of the desert. I insist that the music and the picture should be as intimately correlated as possible, and in this story of Omar and his student friends it has been my idea to reflect the festive and barbaric spirit of oriental 'pomp and circumstance' of a by-gone day.

"Three years ago it would not have been possible to achieve high-class musical results in the movies, but now there are at least thirty-five or forty good, real symphony orchestras (at least in effect) in our large theaters, which play and rehearse daily, and which are capable of playing the best music in a strikingly effective manner. And I am firmly convinced that the American people will listen to good music—good melody and rhythm—no matter how complicated it is, or how much counterpoint is used in its development. In this film music I

do not try—consciously—to be 'high-brow,' but neither do I allow it to become too 'free' in form. As sane a musicianship may be employed in writing film music as in any other line of musical endeavor.

## Details of Picture

"The Rubaiyat pictures will include torchlight processions, mob scenes, night scenes, love episodes, and so on. Right now they are 'shooting'—as they call it—out on the desert at night, and some of the most characteristic music will be that accompanying these out-of-doors desert night scenes, in which are seen the processions of camels, and the campfires."

Much of the original manuscript and some orchestrations (still in pencil) were lying about on the piano.

"Would you like to hear some of it?" asked Mr. Cadman. MUSICAL AMERICA readers will, I know, be interested in an "advance review" of this beautiful and virile music, so:

The first music which Mr. Cadman played was that which is to accompany one of the desert night camp-fire scenes. "I can't make my fingers go as fast as the violin parts," warned Mr. Cadman, as he started to play. "I hear everything orchestrally, in an entirely different manner from that which is suggested to some musicians by a piano manuscript." (Maybe Mr. Cadman's fingers don't go as fast—that we didn't notice—but we do wish that many young pianists could learn his secrets of pianistic "tone-color" and make us hear instrumentation as Mr. Cadman does.)

The music of this episode will be highly scored for strings (including harp) and wood-wind; it is written in frequently alternated 3-4 and 4-4 measure; is in oriental ballet style; and employs, as thematic material, the main

Persian scale (C, D, E-flat, F-sharp, G, A, B-flat, C). One felt, in listening to it, that Mr. Cadman's long period of research in Indian and other primitive and Oriental folk-music, has been most valuable, helping him to *sense* the emotional appeal of the pictures suggested by the "Rubaiyat." The groups, the stately processions of the desert, the community, folk and ballet forms and color, are all vividly suggested in this splendid new Cadman music. (We urged Mr. Cadman to make much of it available to pianists by the means of piano arrangements.) As in all real folk-music, rhythm is a strong feature of the work.

## Creates Oriental Atmosphere

Then Mr. Cadman gave us the score of the "Dance in a Sheik's Tent"—a ballet to accompany the episode-picture of an Arabian dancing girl. This is scored for wood-wind, strings, and two horns; it opens very rhythmically, the peculiar effects of percussion in the introduction, and throughout the sketch, being produced by single rhythmic notes played by the bassoons and double-basses. Mr. Cadman also played us illustrations from several of the love episodes.

Then, following the maxim that the "first shall be last," he played for us the big and dramatic overture, or symphonic prelude (which he has just completed), which, played as the introduction of the picture, cannot but "set the stage" and create the atmosphere, for the spectacle to follow. Here again, the Persian scale was employed, and the heart-appeal of the seductive and sensuous primitive folk-rhythm strongly featured. Following the dramatic entrance comes a lovely second theme, elaborated with arabesques (Mr. Cadman—a whole or-

[Continued on page 6]

# Sevcik, Master-Teacher and Inaugurator of a New Method of Violin Instruction

By PAUL STOEVIING

[Portrait on Cover Page]

IT was in the second half of the nineties that the fame of Jan Kubelik began to be heralded through the musical world. I remember his debut in London in the old St. James' Hall, the slender youth of nineteen or twenty with the finely chiseled head and the dark luminous eyes in an otherwise somewhat impassive face. His success was colossal.

Only a few months before I had offered the manuscript of my first book, "The Art of Violin Bowing," to a London publisher and the head of the firm in declining it, told me that he had just acquired the rights of the complete works of a remarkable Bohemian violin master, Otokar Sevcik, the teacher of a new violin wizard, Kubelik, and included in these works was a series of volumes with no fewer than 4000 bowing exercises. I was stunned, puzzled and a little dubious about a work of such elephantine proportions and asked the publisher to spell the foreign sounding name of this new star in the pedagogic heaven. He did and I left with my manuscript. Little recked I that one day, very soon, I should be one of the first admirers and ardent advocates in England of that very work for which my own had been refused.

I made the master's personal acquaintance some ten years later. He had come to London to introduce in an orchestral concert at the Queen's Hall eight of his most promising pupils from the Vienna Meisterschule. Otokar Sevcik's fame had by then traveled far and near on the wings of the success of his pupils, Kubelik, Marie Hall, Kocian and others. Students came to him from all parts of the world, in the small Bohemian town where he lived, a few hours' journey from Prague and from which he paid his weekly visits to Vienna. Again a year or so later I had the pleasure of being his guest at Pisek. I remember a wet August evening when the genial "Professor," no epithet somehow seems to fit him so well, met me on the doorsteps of his hotel. Of medium height and rotund figure, the man, with a quick energetic step toward me, extended a hearty welcome.

## An Indefatigable Walker

Rising early the next morning I found my host already up and ready after a frugal breakfast of dates and a glass of koumyss to go for his usual morning walk in the pine covered hills skirting the town. Although it had rained all night and the roads were execrable, the indefatigable professor was eager to show his guest what he loved best and what in his opinion constituted the only

thing the town could boast of interest to the stranger. In reality I thought it quite a charming little old world town, with many landmarks of an interesting historical past and a still more charming river winding its way through meadows and cornfields overlooked by wooded hills, as soon as it had left the city.

In the magnificent pine woods, reminding me of the Harz mountains, we wandered till the stroke of ten called the ever punctual and punctilious master back to his rooms at the hotel. Here he taught till 12.30 or 1 o'clock and after dinner taken in the open, sheltered behind oleander bushes, we set out for another protracted walk. From 4 till 9 or 10 p. m. without an interval of rest he taught again and finished the full day at a late hour by attending to his correspondence.

Every Saturday morning at 11 o'clock, by way of a stimulating change from the weekly curriculum, certain pupils, by arrangement among themselves, gave a recital of pieces they had studied. At these concerts, for such they were, the professor was guest of honor in company with the students' relatives. He listened without criticism or comment, making mental memoranda, however, for each performer's next lesson. All sufficiently advanced students thus appeared and the master selected from among them this or that one to be proposed for the Vienna Meisterschule, a much coveted honor.

## Pupils Have High Standards

On my particular Saturday morning at Pisek, sitting by Sevcik's side, I heard in succession Symphony Espagnole, first movement, a set of difficult variations by Wieniawski, played by a little English girl of fourteen; Concerto of Richard Strauss, two movements of a Concerto by Wieniawski, Concerto by Mozart, the Hungarian Airs by Ernst, the Concerto in G Minor by Bruch. One sees by these numbers, the standard of the students. Most of them showed a rare technical mastery and I marveled how the master got such almost uniformly surprising results. The Ernst Hungarian Airs were dashed off by a boy of fifteen or sixteen, a Rumanian, I think, with such ease and brilliancy that it brought a smile to his critical teacher's face. He told me that this boy showed an equal talent for the piano, and as one of his feats of precocious musicianship he mentioned that the boy had played the piano accompaniment of the Tchaikovsky Concerto from memory through simply hearing it a number of times.

Studying at the time were also Sascha Culbertson and Sigmund Feuerbach, a lad of fourteen whom I had heard and admired the winter before in the Brahms Concerto in London at a Philharmonic concert, and who was in Pisek to "brush up" with the professor. Altogether there were more than fifty students enjoying his instruction at the time of my visit. Many had come from across the seas, one from the Malay Straits, another from South Africa, and since they had come so far they also stayed even if they weren't future Kubeliks and Marie Halls, for the master was too kind to send them away or take them merely on approval under assistant teachers. He helped them all and was teacher, counselor and friend in one.

And now we hear that Otokar Sevcik is coming to the United States, to the Conservatory of Music at Ithaca, N. Y.

Is the pendulum of musical progress swinging further and further in the direction of the New World? The musical signs of the times seem to point that way, and the coming of this great violin pedagogue is one of them.

To appreciate Otokar Sevcik as a pedagogue one must, I think, go deeper than is suggested by the transient fame and success which a number of unusually talented pupils bring to a master. Sevcik's greatness and significance are revealed in his work. Any one who has examined these works with an unbiased and schooled mind and with pedagogical experience and insight, must acknowledge, whether he is in sympathy with them and their aim or not, that he stands a monument of industry and wholehearted devotion and a master thinker of the first order.

In any of the works of the master we meet always the same keen analytical penetration, the same originality in finding and unerring mastery in using the right means to obtain a desired end. To appreciate these unique qualities never before combined, to my knowledge, in any pedagogical achievement, we need only compare the works as a whole or in part with those of other writers in the same field. While the others seem to touch the shell, Sevcik goes to the kernel and lays it bare. Before his time little was known of the psychological and physiological laws underlying the activity of the muscles, of the principles of muscular relaxation and nerve impulses. Difficulties for both right arm and left hand were piled up regardless of the complexity of the muscular apparatus at work and the mental one behind it and in bowing a chronic rigidity in this or that part of the arm, in the left hand faulty intonation was too often the result. But with the intuitive grasp of genius, Sevcik, knowing the trouble finds the remedy, divining the laws he supplies the means of applying them.

## Inaugurates New Method

It would exceed the limits of this article to go into detail, but what among many things can be more admirable than the way he has arranged his material in "The Method for Beginners" after the principle of repeated single bar practice with mental exclamation signs? Is this not what we have always recommended our pupils to follow and what they persistently ignored because it is more inviting to play a whole study through, repeating it with all the mistakes of course, and calling that "practicing?"

I do not hesitate to say that much is due to Sevcik and his works that violin teaching generally has greatly improved in the last fifteen years or so, and not least in this country whence the largest number of his pupils hailed and where they are to be found in many smaller

cities promulgating the master's precepts and example.

But what of the excess of detail in his works, the superabundance of study material to which so many object? While agreeing with this objection, I think it should be remembered that in works of such encyclopaedic dimensions and completeness, the author could not very well measure his efforts by the standard of endurance and ability of this or that student, any more than Shakespeare could have accommodated his creative genius to the limited possibilities of one or another actor of his time. Excess can be remedied by intelligent choice, an omission remains an omission. And since excess was held by the Bohemian master to be preferable to omission, there is nothing to be done but to make the wise choice of an *embarras de richesses*.

## Umbrella-Sheltered Audience Applauds Rosalie Miller in N. Y.



Rosalie Miller, American Soprano

Two recent appearances made with success by Rosalie Miller were her solo engagement with the Police Band of New York at Prospect Park, Brooklyn, on Aug. 1, and with the National Symphony, Walter Henry Rothwell, conductor, at the Lewisohn Stadium in New York, on Aug. 13. At her Brooklyn concert the rain came down and the audience had to hear part of the program from under umbrellas. But Miss Miller sang "Elsa's Dream" from "Lohengrin" and "Il est doux" from "Hérodiade," to their great satisfaction and was encored. Herman Neuman played her accompaniments admirably.

At the Stadium Miss Miller offered the "Balatella" from "Pagliacci," which she sang with great spirit. She was also encored on this occasion.

## Cadman Sees Growth of Film Music

[Continued from page 5]

chestra in himself—in playing would shout out to us the entrance of the various instruments); then follow full orchestra rhythms, and detailed development of themes and arabesques, bringing the whole overture to an almost sensational climax. Withal, it was not too free in form; there was a "Tchaikovsky flavor" about some of the themes, proving the point which Mr. Cadman had made, i.e., "a primitive folk-music is related, whether it is Indian, Cossack, or oriental."

"The modernists," said he, "many of them, at least," are too far away from real music. I believe in being progressive, but I do not go in for insanity, or faddism! The life of the people and their folk-music is in reality the foundation of our entire musical life. We will never be a musical nation until we educate the children in our public schools in music, teaching them, especially, the great American folk songs which are indigenous to the soil—the songs of the negro, the Indian, and those of Stephen Foster."

Mr. Cadman plans to write, next, the picture music for a great "Red Man" film to be made by a movie-firm of which Princess Tsianing (the Indian maiden who has concertized with Cadman for

the past several years) is vice-president. "Up to this time," said Mr. Cadman, "screen music is an undeveloped field, and yet in the near future it is bound to become one of the most important branches of musical work. There is no reason why the best-known American composers should not be enrolled in this great undertaking."

Asked how he worked, Mr. Cadman answered that he "laid aside everything else but the one thing of the moment." This absorbed concentration was noted as the composer dashed out of the room to telephone to the movie studio for an appointment to show us some of the pictures in the making.

Certainly here in "Los Angeles, the Beautiful" (the name of a city song which Mr. Cadman has just completed, and which he invited us to play over during his absence at the telephone) dwells an artist who does things in the spontaneous, normal manner which best fits a real American—an artist who can mow his own front lawn by moonlight, can talk blue prints with all the fervor and enthusiasm of an architect, and can also write operas, sonatas, and other large art works, as well as countless act-songs which are sung the world around.

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Dear MUSICAL AMERICA:

It has been told me that a prominent concern which manufactures rolls of music for automatic pianos has paid a large sum for a new patent. This patent is neither more nor less than a brief description of the character of the roll, with a few words concerning the composer. Thus, the roll acquires an educational value beyond the pleasure given by the music itself.

There are compositions, songs whose history involves romance, indeed, at times, tragedy.

I am reminded of this by an article by J. G. Prodhomme, which, in translated form, recently appeared in the July number of the *Musical Quarterly*, which you know is issued by the distinguished house of George Schirmer, Inc., and of which, Oscar Sonneck, formerly head of the Music Department of the Congressional Library, is the esteemed editor.

By the bye, the *Musical Quarterly* has already secured a large circulation among educated music lovers.

In the article, we get an intimate account of the life and habits of the immortal Beethoven.

Now, I have often wondered when a large audience was listening to a great symphony orchestra, under a noted conductor, rendering a Beethoven concerto, whether it would not have appreciated the work even more had it known of this immortal composer's lonely life, deaf at an early age and hearing his own music only with his soul.

How many are there to-day who have the slightest idea, when they listen to masterpieces that enthuse and enthrall them, of what these composers endured, how few of them were appreciated in their life time, how tragic the lives of many.

Prodhomme, in his article describes a visit to Beethoven by the Baron de Trémont to whom he presented a letter of introduction. Beethoven, even then, was very difficult of access and as this was during the period of the first Napoleon, he was very much opposed to the French.

"Beethoven looked me over," says de Trémont, "took the letter and let me in. His lodging consisted of only two rooms, the first one having an alcove containing the bed, but small and dark, for which reason, he made his toilet in the second room."

"Picture to yourself the dirtiest, most disorderly place imaginable—blotches of moisture covered the ceiling; an oldish grand piano on which the dust disputed the place with various pieces of engraved manuscript music; a small walnut table accustomed to the frequent overturning of the secretary placed upon it; a quantity of pens encrusted with ink, compared wherewith the proverbial tavern pens would shine; then more music. The chairs, mostly cane-seated, were covered with plates bearing the remains of last night's supper, and with wearing apparel."

As we know Beethoven had a disreputable nephew, who bothered him continually for money and made his life a burden.

Think of immortal Schubert, whose songs had little vogue till after his death. Think of Mozart, whose requiem is so often performed in the churches and which he had just finished when it was played by his tearful friends as he lay back in his great arm chair, dying,

which scene, Kaulbach immortalized in his picture.

\* \* \*

A few years ago, when Hervegh von Ende was alive and running his fine musical school, together with his talented wife, who is still with us as one of our leading vocal teachers, he brought out at his commencement exercises which were given in the ball room of one of the leading hotels, and at which your editor made the principal address, a youthful piano prodigy, a boy of Russian parentage.

The boy had been trained under that noted master Sigismund Stojowski, who himself was a pupil of the great Paderewski. The little fellow was so highly talented and at the same time so modest and unassuming in his manner, that your editor took an interest in him, especially when he found that the boy's parents were very poor—in fact, his father was a fruit peddler in New Haven.

Now the road to success, even of prodigies, is not beset with roses. In the first place, there are many prodigies and in the next place, it behooves them to find worthy patrons who will pay for their education as the late William C. Whitney and others did for Josef Hofmann.

So it came to pass that, after a time, young Neuman, desirous of lifting the load from his family and also earning a living for himself, accepted engagements in vaudeville, thus, he acted as accompanist to the well-known star Grace LaRue and others. Now he is about to bloom out as the conductor of a New York show.

In an interview, in a recent issue of the *New York World*, he tells us how he has abandoned the piano for the orchestra and is giving himself a course in musical comedy conducting as strenuous training for symphonic and serious operatic work. In doing this, he shows us that the conductor of a musical comedy has far greater obstacles to overcome than a conductor of a symphonic or operatic orchestra, where each individual is up to a high standard of efficiency.

According to young Neuman, the big trouble on the comic opera stage is the chorus girls, of whom he says that; "the conductor can wave his baton, his arm, make all sorts of faces, but it means nothing to them. It is impossible to control them when they sing or dance. They go right ahead with some curious rhythmic instinct of their own and if the orchestra changes its gait, then so much the worse for the orchestra. The conductor has to learn how to follow them, has to come to an understanding of their ways and habits." "Chorus girls," says Neuman, "are like the courses of the stars, uncontrolled, uncontrollable, unchanged, unchangeable, and the unhappy orchestra director must learn how to pace along with them."

Among Neuman's reminiscences of mishaps with the chorus is one that refers to a matinée. When the chorus was dancing at the edge of the stage, one of the prettiest girls fell off and into the arms of one of the 'cellists, a fat fellow of an affectionate disposition. It didn't hurt him. It didn't hurt her. It didn't hurt his 'cello, for she was a light little thing. But it did hurt the orchestra playing thereafter for the cellist fell in love with the girl, and spent half his time in the orchestra looking up at her, and hoping that she'd fall off the stage again.

If chorus girls should make it a practice to fall off the stage, I am afraid some of the musicians now in our classical orchestras would want to make a change.

\* \* \*

When we read about Mexico, the fall of Carranza and his subsequent assassination, and we recall that just about that time Caruso had been down there and had been received with enthusiasm and made a fortune, we wondered as to the peculiar character of the Mexicans who could enjoy opera and a Revolution simultaneously.

Now V. Blasco Ibañez, the noted Spanish author, whose "Four Horsemen of the Apocalypse" is the best work of fiction of the great war—and if you haven't read it, you should—was down there about that time. As you may recall, he wrote some very interesting articles for the *New York Times*, which have been published since, in book form.

In one of these articles, he tells us all about the Mexicans as lovers of music. "Mexico," writes Ibañez, "is peopled by music lovers and its inhabitants turn to poetry and song by instinct. The most respected men in any regiment are the ones who can play a guitar well and sing a song for the bedtime hour. The musician's comrades look after him and vie with one another in doing him favors.

They keep him away from the firing line, and their first thought as a battle begins is to see that the guitar is in a safe place. 'What would happen if we lost our music?'

"With the exception of an air sung by Villa's men called 'The Cockroach,' all the songs of the revolution are named after women. For instance there is 'La Valentina.' The 'Valentina' is the 'Marseillaise' of the present-day Mexico. When you hear that song around a Mexican camp, look out! A revolution is about to break out. And yet, its lines are not so bloodthirsty after all. It is the lament of a wandering drunkard addressing himself to a girl named Valentina. The last stanza, however, is alone sufficient to justify the immense popularity of the song:

"Valentina, Valentina, dead-drunk I lie at your feet. If they are going to kill me to-morrow, they might as well kill me now."

"The whole psychology of the Mexican people, its fatalistic resignation, its contempt for death, its acceptance of the misery in which it is living, its inability to buck up and rise, is worked into those last two lines. That is why the song is loved so much. It expresses a national philosophy—'If I have to die to-morrow, I might as well die now.'"

\* \* \*

Oscar Saenger, the noted operatic coach, on the conclusion of his teaching at the Summer Session of the Chicago Musical College, entertained his class of fifty-two students at dinner. Speeches were made and songs were sung by the members of the class.

A very commendable departure!

There is too little social intercourse between teachers and students in these days of materialistic enterprise. The old Greeks knew better. There, the great philosophers took their pupils, and whether it was Socrates or some other, there was always a Plato on hand to put down the wonderful conversation that ensued.

In more recent times, we know it was the custom of the old professors at the German universities to go out with many of their favorite students on a walk and they would stop at some little country inn and there have a modest meal and a glass of beer or two, discuss matters of philosophy, history, science, and in that interchange, the students learned more than they could from books.

Can you fancy a professor at Princeton, for instance, going out to a country inn with some of the students, and being seen, especially in these times, drinking a glass of beer, and talking philosophy with his students?

Why, it would wreck the university more quickly than a can of dynamite.

So, my compliments to Saenger for the hospitality he showed those who had been studying with him in Chicago. May others follow his kindly example.

\* \* \*

Announcements have appeared in the papers to the effect that Puccini will come to this country, where they say, he is to live in Virginia and compose an opera on an American subject, which I trust will be more successful than his attempt to make an opera out of Belasco's "Girl of the Golden West."

It reminds me that just before he was to return to Europe, the late Leoncavallo lunched with me and told me he had found so much of interest, so much of color in this country that he intended to return, where he felt he would find material for a masterpiece.

Poor Leoncavallo! He has left us and his death gave all those who can only stomach German music a chance to decry him, saying that he composed only one work of value and that "by accident," as though anything great in art was brought about "by accident!"

\* \* \*

Up on the top of a mountain in the great North woods, there is a primitive camp of young men, studying for the priesthood.

They come from all parts of the country and have been sent there because they are in poor health and need building up. But a finer set of young men, devoted to their calling, you couldn't find.

The camp was originally started, I believe, by a public spirited banker in Baltimore.

The boys needed money to help them build a gymnasium and also get a boat or two and as there were some good musicians among them, they decided to give a concert in the garden of the priest's house in the village on the lake, near which their camp is located.

Hearing that Mme. Viafora, a noted artist and teacher was spending part of her vacation on the lake, they begged

her to sing for them. They also got the violinist at the big hotel on the lake to come and assist.

Naturally, the name of the great artist drew a big crowd, so the audience was what was called "capacity."

The concert went well, though it was conducted under great difficulties, for the reason that during the time that Madame was singing, she was also engaged in fighting off the attacks of certain insects which seemed to have a particular affection for her ankles, and to make her dance as well as sing while the poor violinist, Max Meth, was making certain frantic passes with his bow, which had no relation whatever to the music he was endeavoring to perform.

This, however, was not the sole source of their troubles.

Some generous patron had purchased a number of tickets, had given six of them to six little village boys, who had arrived ahead of time and secured part of the front row seats, in which they sat with a large quart bottle of soda water, each with a straw. During the performance, there was continued struggle among the six as to whose turn it was to take a suck at that bottle.

This will explain to some of those distinguished patrons of art who were present at the performance and who may perhaps read this article, why the renowned prima donna, as well as the talented violinist had not only trouble with insects but trouble in keeping their faces straight, while the performance of the kids with the soda water bottle was going on.

This shows you that concerts in the open are attended with difficulties with which the average person who desires to encourage art and artists and at the same time help a worthy charity, is wholly unacquainted, says your

*Mephisto*

## PIANIST AND CONTRALTO IN A STANFORD RECITAL

Mr. and Mrs. Warren D. Allen, Present  
Program of Charm and Variety  
in University Town

STANFORD UNIVERSITY, CAL., Aug. 12.—The Little Theater was the scene Tuesday evening of an interesting joint recital by Mr. and Mrs. Warren D. Allen. Mr. Allen, the Stanford organist, on this occasion appeared formally as pianist for the first time since coming here, and Mrs. Allen's lovely contralto, which has not been heard on a local concert stage for some time past, was heard to fine advantage. Both artists received a most cordial welcome from a thoroughly appreciative audience.

Mr. Allen's offerings included Bach's Chromatic Fantasy and Fugue, Schumann's "Scenes from Childhood" and a group of modern numbers by Ganz, Debussy and Grainger.

Mrs. Allen's contributions were Beethoven's "In Questa Tomba," James Hook's "Mary of Allendale," Handel's "Come and Trip It," Rachmaninoff's "Morning," "Lalo's 'L'esclave,' Rabey's "Tes Yeux," Greig's "I Love Thee," two of Bainbridge Crist's Chinese Mother Goose Rhymes; Dobson's "Westland Row" and Ronald's "Love I Have Won You." Her numbers were all sung with clear enunciation, splendid tone quality and interesting interpretations. Mr. Allen, in addition to his solo groups, played all of his wife's accompaniments with the same art which was evident in his solo work.

Mr. Allen's organ recitals given three times a week in the Memorial Chapel continue to be well attended. Summer school students and tourists counter-balance to a great extent the usual summer exodus from the University town.

M. M. F.

## Scala Orchestra to Sail for U. S. on Dec. 8

Word has just come from Milan announcing that the formation of La Scala Orchestra, at the head of which Arturo Toscanini will tour America during the coming winter, has been successfully completed. Two weeks ago, each one of the ninety-seven players had been selected by Mr. Toscanini from the best virtuosi of Italy. The organization will sail from Naples on Dec. 8 on the S. S. *President Wilson*, and will probably be accompanied by Angelo Scandiani, the newly appointed director of La Scala Theater.

## Frieda Hempel to Impersonate Jenny Lind at Centennial

Atmosphere of a Hundred Years Ago to Be Reproduced at Carnegie Hall—Antique Costumes, Tickets and Programs Will Be Copied and Original Piano Used—Exhibition of Jenny Lind Relics at Aquarium Where Diva Gave Her First American Concert

**T**HE Central Committee Jenny Lind Centennial Celebration has arranged a concert to be given in Carnegie Hall on Oct. 6, the centennial of the birth of the famous singer; the first concert Jenny gave in this country, Sept. 11, 1850. The tickets and printed programs will be replicas of the originals, the ushers will wear bright-hued rosettes and bear wands tipped with ribbons, the same program will be sung and played, and the net proceeds of the concert will go to the same charitable institutions which Jenny Lind selected as the beneficiaries of the original concert.

Frieda Hempel, formerly of the Metropolitan, has been engaged to impersonate "The Swedish Nightingale." Miss Hempel will wear an exact copy of the gown worn by the nineteenth century diva; she will sing the same arias and play her own accompaniments to the same group of songs on the same piano upon which Jenny Lind played them, a piano autographed by the singer on the night of her American debut. Arthur Middleton, who is to be the assisting baritone, Signor Belletti, will also "dress the part," and the orchestra is to be garbed in the quaint suits and frilled shirts of earlier days.

The Centennial Concert will be given in Carnegie Hall and it is contemplated to hold a centennial exhibit in the old circular building in Battery Park from



Frieda Hempel, the Soprano

Oct. 1 to Oct. 10. Many of Jenny Lind's personal belongings and many interesting relics associated with her tour here will be shown. The old concert grand will have its place of honor. On the afternoon of Oct. 6, a group of her admirers, through the courtesy of the Park Commissioners of New York City, will present to the Aquarium a marble bust of Jenny Lind and a portrait of the famous singer, both made for her when she was in this country.

Their Excellencies, Ira N. Morris, Minister Plenipotentiary to Sweden, and W. F. A. Ekengren, Swedish Minister to the United States, are the honorary patrons of the Jenny Lind Centennial.

### A Singer From Childhood

Jenny Lind was born in Stockholm of humble parents. She sang from early childhood and famous teachers became interested in her. At twelve, her voice

entirely failed but four years later it came back and her remarkable career began. Her first operatic rôle was Alice in Meyerbeer's "Robert le Diable." Having been acclaimed in her own country and in Norway, she carried her conquests to the rest of the continent and to England.

She was probably the most talked-of person in all Europe when Barnum, without having seen her or heard her, persuaded her to make a tour of the United States. The steamer *Atlantic* that brought her to this country was saluted at Sandy Hook and again as it plowed up the Narrows. Forty thousand people assembled at the landing and on the surrounding piers to greet the diva. Triumphant arches marked her pathway, crowds surged around her hotel and clamored to see her. Auctions for the sale of tickets brought thousands of buyers. Everywhere audiences fought like angry mobs to gain entrance to the concert hall, everywhere they stormed her with applause, and everywhere admirers and charity seekers besieged her. Extra concerts had to be given to satisfy the throngs, and Jenny Lind added more extra concerts for charity herself.

The singer broke her contract with Barnum after ninety-five concerts, she still had fifty-five to sing, but the great showman and the nightingale parted friends. While visiting in Boston she was married to Otto Goldschmidt, composer and pianist, and shortly thereafter returned to Europe. In 1858 she took up her residence in England, where she died in 1887. It is a curious fact that after her American tour she never again sang professionally.

### Czerwonky in New York

Richard Czerwonky, the noted violinist, was in New York last week, having come on to meet his mother, who arrived from Europe on Tuesday aboard the *S. S. United States* of the Scandinavian Line. Mrs. Czerwonky had been living in Poland, but the conditions there at the present time decided her son to have her come to America. She will go to Chicago with him, where he now makes his home. While in New York Mr. Czerwonky signed a contract to be under the management of the Musical Bureau of America. He will give a recital at Carnegie Hall, New York, the latter part of October of this year.

## PENNY LESSONS FOR WHEELING CHILDREN

Citizens Take Lead in Movement to Give Musical Training to School Tots

WHEELING, W. VA., Aug. 25.—Musical instruction at a cent a lesson is an innovation which will shortly be placed in operation in Wheeling. The plan to provide musical training for the poor school pupils is similar to those now in operation in Cleveland, O., and Memphis, Tenn., where a musical education is not limited to the instruction offered by the public school courses.

Children who desire to receive musical training will meet every Saturday afternoon in one of the public schools or in some auditorium where they will be under competent teachers and given careful training. It is understood that the plan has the full approval of the board of education, and it is hoped that it will extend active support.

Last year Lucy Robinson, supervisor of music in the local schools, endeavored to enlist the support of the board in such a program, but it did not feel justified in adding to the school budget at that time. However, so many persons, as well as some of Wheeling's industrial concerns, felt the need of providing facilities whereby the poor children who possessed musical talent would have more opportunity to cultivate it, and have finally enlisted the aid of a prominent local organization to help them in putting the plan into effect.

Arrangements are under way to collect funds for the work so that competent instructors for both vocal and instrumental branches may be obtained.

### Rudolph Reuter Pays Call on "Musical America"

Rudolph Reuter, the American pianist, was a visitor last week to the offices of *MUSICAL AMERICA* in New York. Following his active concert season, Mr. Reuter taught at the Summer Session of the Chicago Musical College and then came East for a holiday. While here he also made some records for the Duo-Art.

# London String Quartet

Beethoven Festival Week—Oct. 1st to 9th—Aeolian Hall, N. Y. C.

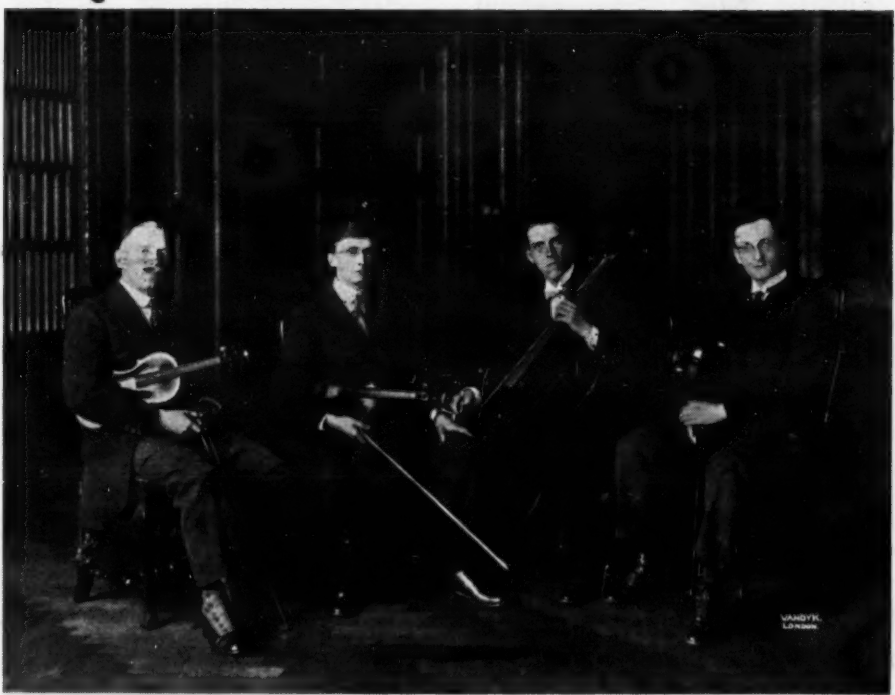


Photo by Van Dyk, London

**First Violin:—JAMES LEVEY**  
**Second Violin:—THOMAS W. PETRE**  
**Viola:—H. WALDO WARNER**  
**Cello:—C. WARWICK EVANS**

## American Tour October and November

Management:—ANTONIA SAWYER, Inc., Aeolian Hall, N. Y. C.

COLUMBIA RECORDS

### Seventeen Quartets in Chronological Order

### European Press Comments.

**LONDON TIMES:—**Everyone is ready to say that the quartets of Beethoven form the foundation of the art of the quartet, but Messrs. James Levey, T. W. Petre, Waldo Warner and Warwick Evans prove their faith by act. What we heard last night was a perfect ensemble, in which everything had the ring of conviction.

**LONDON MORNING POST:—**In the second movement of Op. 18, No. 1, for instance, there were beauty and rich color. The tone was pure and well blended, and the playing had a unity that spoke of special practice or an ideal community of instincts or both.

**LONDON DAILY TELEGRAPH:—**With the performance of the last two quartets and the Fugue aforesaid the end of a truly wonderful week's work crowned that work in glory. By their week's work the L. S. Q. have themselves set a seal upon their capacity as players and as musicians.

**EDINBURGH EVENING DISPATCH:—**Of the wonderfully satisfying performance by the L. S. Q. of Beethoven's great works, so enormously difficult of interpretation, it is impossible to speak save in the most enthusiastic terms.

**SPAIN — NOROESTE, CORUNNA:—**The finest quartet in the world.

**DENMARK — DAGBLADET, COPENHAGEN:—**We have never heard such quartet playing before.

**HOLLAND—NIEUWS VAN DEN DAG:—**Every one of them is an excellent artist and master upon his instrument.

**PARIS—COMOEDIA:—**These English artists excelled themselves. They played with an ease and virtuosity unsurpassed by any foreign combination that has ever visited Paris.

# A. Y. Cornell Summer School Closing Record Season



The 1920 Class at the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y. Mr. Cornell is shown in the center of the first row

ROUND LAKE, N. Y., Aug. 22.—The sixteenth season of the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y., now drawing to a close, has surpassed in attendance and enthusiasm even the classes of preceding years. The large enrollment constitutes students and teachers, who have come from distant parts of the United States to avail themselves of the advantages offered by the splendid teaching of the director of the summer school.

In a delightfully musical atmosphere, living and thinking music for six weeks, the students have made remarkable strides under the tutelage of Mr. Cornell, who is not only a voice teacher of wide experience, but a thorough musician and who possesses an unusual faculty of imparting his knowledge to others in a practical manner.

One of the noteworthy features of the curriculum of the school is the daily class lesson which embraces lectures by Mr. Cornell, diagrammatical illustrations and demonstrations by the pupils, tone-production, tone-color, song-analysis, interpretation, French diction, etc. Thus, all possible conditions are explained through comparing the voices of different pupils and illustrating the discussed point with the voice of a pupil adept in

the particular phase being studied.

Virginia Goodsell, soprano, of California, offered a very attractive program composed of a classical group by Handel and Veracini; a group of French songs; a group of English songs, and the "Non Destarmi" aria from "Romeo and Juliet." In addition Miss Goodsell gave some recitations to music. Her whole program was presented with great charm and remarkable interpretative skill, and with clear and concise diction.

Clarence Dretke, director and baritone soloist of Zion Lutheran Church, and a prominent voice teacher of Canton, Ohio, gave a most interesting program, one of the noteworthy features of which was a group of three songs by Francis Hopkinson, America's first composer, and a group of "Salt Water Ballads" by Frederick Keel to poems by John Masfield. Mr. Dretke sang with freedom and purity of voice and was applauded with great enthusiasm by the audience.

In addition to these two performances, there were excellent weekly recitals in which the pupils appeared. A noticeable feature of these recitals was the clear diction, good breath control and poise and stage deportment of the pupils. The programs were noteworthy by reason of the excellent material presented, which included songs by Chopin, Debussy, Foudrain, Palmer, Rogers, La Forge, Salter, Kramer, etc., and arias from "Pagliacci," "Mme. Butterfly," "Faust,"

"Tosca," "Manon," "Cavalleria Rusticana," "The Pearl of Brazil, etc.

Handel's "The Messiah" was given at the Round Lake Auditorium on Aug. 1, the solo parts being sung by pupils of Mr. Cornell. On Aug. 8, "Stabat Mater" was presented at the same place.

## The 1920 Class

The following constitute the personnel of the class of 1920: Corinne Baker, soprano, Tulsa, Okla.; Genevieve Garrett, soprano, Hurricane, W. Va.; Belle Robinson, contralto, teacher of singing, Lima, Ohio; Alice M. Pate, contralto, Brooklyn, N. Y.; Adelaide Campbell, soprano, teacher of singing at Hollins College, Hollins, Va.; Minna Gaudry, contralto, teacher of singing, Savannah, Ga.; Clarence Dretke, baritone, teacher of singing, Canton, Ohio; Joseph Kvitsky, tenor, Springfield, Mass.; Joseph Whittemore, tenor, Richmond, Va.; Elizabeth Pruitt, soprano, Roswell, N. M.; Letitia Withrow, soprano, teacher of singing at Greenville Woman's College, Greenville, S. C.; Bessie Peyton, soprano, Hollins, Va.; Ruth Carruthers, soprano, Columbus, Ohio; Emily Penick, soprano, Lexington, Va.; Anna Michael, contralto, Roanoke, Va.; Lillian Shepard Willis, soprano, teacher of singing, Herkimer, N. Y.; Madeline Moore, soprano, teacher of singing, at Randolph-Macon Institute Danville, Va.; Constance Birchard, contralto, Springfield, Mass.; Ethel Clark,

soprano, Staten Island, N. Y.; Virginia Goodsell, soprano, teacher of singing, Westlake School for Girls, Los Angeles, Cal.; Elma Carey Johnson, soprano, teacher of singing at Peall Institute Philadelphia, Pa.; Araxie Hagopian, soprano, New York City; Helen Montgomery, contralto, Albany, N. Y.; Emma Krech, contralto, Bayonne, N. J.; Angelica Randall, contralto, Albany, N. Y.; Erma Hess, soprano, Brooklyn, N. Y.; Doris Payne, soprano, Palmer, Mass.; Paul Young, baritone, New Gardens, N. Y.; Oliver Stewart, tenor, Jersey City, N. J.; Dr. Forster Robinson, baritone, Lima, Ohio; Thomas Sullivan, tenor, Pittsburgh, Pa.; Robert Geiger, baritone, Troy, N. Y.; George Bernard, tenor, Newark, N. J.; Eric Anderson, tenor, Boston, Mass.; Ralph Spittal, tenor, Springfield, Mass.; William Spittal, tenor, Springfield, Mass.; Raymond Grant, tenor, Glastonbury, Conn.; Katherine Thomson, soprano, Washington, D. C.; D. W. Slaght, baritone, Schenectady, N. Y.; Albert Cook, bass, Mechanicsville, N. Y.; Edwin Rood, baritone, Ballston, N. Y.; Grant Selch, tenor, Round Lake, N. Y.; Carl Converse, baritone, Round Lake, N. Y.; John Dandruhand, tenor, Cohoes, N. Y.; Harold Cooper, bass, Albany, N. Y.; Grace Swartz, soprano, teacher of singing, Albany, N. Y.; John Roy Willis, tenor, Herkimer, N. Y.; Bessie Loane, contralto, Schenectady, N. Y.

## BODANZKY TO GIVE 75 N. Y. CONCERTS

### National Symphony Begins Season Oct. 8—Extends Until Next May

The National Symphony Orchestra, which Artur Bodanzky is to lead next season, will meet for its first rehearsal on the morning of Sept. 1, and there will be no cessation of activities until its last concert next May. The first program will be given on Oct. 8, so more than five weeks will be devoted to preliminary rehearsals. Many of the men have already been playing together during the eight weeks of concerts in the Lewisohn Stadium at City College which came to an end on last Friday.

A large quantity of music, almost the first shipment since the beginning of the war, has arrived from Paris and Vienna, most of which will be on programs next season. The regular symphony series comprises sixty concerts in Carnegie Hall thirty afternoons and thirty evenings, in addition to which there will be ten Sunday night concerts in Carnegie Hall and five in the Hippodrome.

The orchestra will play four times in Newark, N. J., as part of Joseph A. Fuerstman's series, twice under Mr. Bodanzky and twice under Willem Mengelberg as guest conductor, and also four

times in Yonkers as part of the Artists' series under the management of Mrs. Bertha Sharp Wolf.

As now constituted the orchestra has Scipione Guidi as concert master and Adolph Bak as second concert master and the following as first instrument players of the various choirs: Second violins, Alexis Kundisch; violas, Hans Werner; cello, Cornelius Van Vliet; basses, Anselem Fortier; flutes, Daniel Marquarre; oboes, Attilio Marchetti; clarinets, Albert Chiaferelli; bassoons, Benjamin Kohon; trumpets, Vincent Buono; horns, Domenico Caputo; trombones, J. Falconi; tuba, Emil Weber; harps, Theodore Cella; tympani, Richard Becher; battery, Jacob Wolf.

The list of soloists announced consists of Kreisler, Kubelik, Macmillen, Spalding, Schuller, Zimbalist, Lois Bailly and Arigo Serato, violinists; Casals, cello; Rachmaninoff, Novae, Samaroff, Moiseiwitsch, Gebhard, Levitski, Powell, Godowsky, Ganz, Ignatz Friedman, Gabilowitsch, Arthur Rubinstein, Yolando Mero, Ornstein and Matilda Locust, pianists; Frances Alda and Julia Claussen, singers.

### Conservatory in San Jose, Cal., Urging Use of American Compositions

SAN JOSE, CAL., Aug. 20.—A clever plan has recently been adopted by the Conservatory of Music, College of the

Pacific, San Jose, Cal., extending a helping hand to the American composer. The policy of this institution is to use as many compositions by American composers as possible, and urge other conservatories to do the same. The conservatory will also undertake to inform composers of the use of their works on the programs of visiting artists, as well as on faculty and students' programs, and the publishers as well whenever possible. A glance at most conservatory programs will convince one of the need of some such plan being generally adopted.

### Daniel Mayer Now a Rotarian

Daniel Mayer has been elected to represent the field of music in the Rotary Club of New York. He is the only concert manager so to be honored. Emma Roberts, the contralto, one of the Mayer artists, is also a Rotarian, a member of the Macon, Ga., Club, in token of her success at the Macon Festival last May. Since many of the Rotary Clubs throughout the country now undertake to supply music in their respective communities, Mr. Mayer's election should have especial interest for them.

### Tollefsens Off for Holiday

Carl H. Tollefsen, violinist, his wife, Augusta Tollefsen, pianist, and their little daughter, left on Aug. 18, for a short holiday at Otter Lake, N. Y., in the Adirondacks. The Tollefsens will be

gone about two weeks, returning to New York the first week of September.

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## Says Knowledge of Anatomy Is Necessary to Voice Teacher

By H. R. HUMPHRIES

THE great progress made by Dr. Miller's Vocal Art-Science has aroused considerable interest in musical circles. After many years' experience as a singer and teacher, I consider the natural method of voice production is the only correct method, and that is what Dr. Miller's Vocal Art-Science teaches. The trouble is, we are apt to stray away from nature in trying to discover some new method to improve upon what God has given us, just as inventors experiment and make new discoveries to improve upon machinery. But these are only man's inventions and are capable of still further improvements, while the voice is God given, and must not be experimented upon like a piece of machinery.

It is only by getting back to nature that the voice can be properly developed and made beautiful. From lack of knowledge of the natural functions of the vocal organs on the part of many who profess to teach singing, they confuse their pupils with mysteries which they themselves cannot explain, and in ninety-nine cases out of a hundred they go astray and produce all sorts of bad tones, often ruining good voices. Whereas, the adoption of a natural vocal method will make clear to the pupils the proper way to produce their voices.

It is not necessary for the pupil to understand the functions of all the different parts of the vocal organs, but the teacher must do so, in order to produce a correct tone as a pattern. It is a great deal easier to show the pupils how to produce a good tone, when the vocal organs will function properly and naturally, than it is to teach them the functions of the vocal apparatus. In the cultivation of the voice, particular attention must be given to the placement of the overtones, in order to give the proper color to all the vowels, placing them well forward, and never allowing them to slide back into the throat. The muscles of the face and neck must always be re-



H. R. Humphries, New York Vocal Teacher, Who Expounds the Miller Vocal Art-Science

laxed, never rigid, as this interferes with the free emission of tone.

### Clear Enunciation

Strict attention must also be given to the consonants, in order to give a good enunciation and clear articulation of the words. Begin with simple exercises, not singing too much at a time, say about twenty minutes, if you can, three times a day; this is better than practicing a whole hour at a time. It is just as important to observe this rule when cultivating the voice, as it is for an athlete to exercise a little at a time when commencing train-

ing, until the muscles have developed and gained strength.

Many teachers who have studied piano undertake to teach singing, knowing nothing about the voice; they treat it as they would the piano, forgetting that a piano that has been drummed upon can be replaced by a new one, but the voice when its freshness and brilliancy are once lost through the treatment of such a non-singer can never be replaced. By the use of simple exercises and the observance of the foregoing rules, the pupil will be ready to take up the study of artistic singing.

I do not say that too much time is devoted to voice culture but I do say that not enough time is given to the development of artistic interpretation. The pupils should be made to think and study the meaning of the composition, so that their singing shall be something more than mechanical.

To be an artist, one must have temperament and individuality. In order to touch the heart of the listener, something must come from the heart of the singer. Not all singers can be great artists, but artistic singing can be cultivated. First of all, study the words and music alike, get the true conception of their meaning, then put your whole soul into the interpretation. At all times sing with expression and clear articulation of the words, so that those who listen can understand what you are singing about, which is most important, especially when singing in English. The nearer we get to nature, the more perfect will be the voice, and the same will apply to interpretation.

Art is beautiful nature, and by the adoption of the natural vocal Art-Science as standardized by Dr. Miller we shall have many more beautiful voices and more artistic singers.

### Silberta's "Yohrzeit" Given in London

Word has just reached Rhéa Silberta, New York composer, that her Jewish song, "Yohrzeit," was sung on July 15 in London by Mme. d'Alvarez, the noted contralto. Mme. d'Alvarez sang the song in English and made a conspicuous success with it, so much so that she was requested to repeat it at her next concert. She sang the song again the following Sunday at the Royal Albert Hall. Miss Silberta is now on her vacation, having gone south to Huntington, W. Va., for the month of August.

## NEW CHILDREN'S SERIES BY NEW YORK SYMPHONY

Popularity of Young Peoples Concerts at Aeolian Leads to Extension at Carnegie Hall

The New York Symphony, Walter Damrosch, conductor, will give six Saturday afternoon concerts at Carnegie Hall next season, in the series known as the Symphony Concerts for Young People. The four Saturday mornings devoted to the Symphony Concerts for Children series will be given as usual at Aeolian Hall.

For the Young Peoples Concerts, the programs arranged by Mr. Damrosch will as usual, consist of music adapted to the musical comprehension of the child of thirteen years and upwards, with Mr. Damrosch's customary short explanation of the more important works. In the Children's Concerts, Mr. Damrosch will explain and demonstrate in terms that are easily understood by the children how the great masters have been inspired to create their music and how they have developed their inspiration into musical form.

### Renato Zanelli Booked for Extended Fall Tour

Renato Zanelli, the Chilean baritone of the Metropolitan, will have an extended concert tour this season in addition to his duties with the Metropolitan. Charles L. Wagner has arranged thirty-five appearances for this popular baritone with the Artists' Trio composed of Carolina Lazzari and Grace Wagner, with Frank La Forge, composer-pianist, assisting. In addition to these concerts Zanelli has been booked for a number of recitals in conjunction with Frank La Forge. Zanelli is now singing a Ravinia Park, Chicago.

### A Correction

An error was made in the article by Oscar Thompson published in MUSICAL AMERICA on page 27 of the issue of Aug. 7 in referring to Rhys Thomas as president of the Manitoba Music Teachers' Association. Eva Clare, a gifted young Canadian pianist, is the president of that organization.

# MABEL GARRISON



Photo by Bachrach  
MABEL GARRISON as JENNY LIND

APPEARED  
as  
**JENNY LIND**  
at the  
**CENTENARY  
CONCERT**  
of the  
**MUSICAL FUND  
SOCIETY**  
of  
**PHILADELPHIA**  
on  
**May 4, 1920**

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A MUSICAL MASQUE  
TO CELEBRATE THE  
**CENTENARY ANNIVERSARY**  
OF THE  
**MUSICAL FUND SOCIETY**  
(FOUNDED IN 1820)  
Given in **MUSICAL FUND HALL** the Evening of May fourth  
**JENNY LIND**  
IS UNDER THE SOLE MANAGEMENT OF P. T. BARNUM  
Both will positively appear, in company with other noted Artists.

**Programme**

ORCHESTRA—"Le Dieu et la Bayadère"	SIG. STRAKOSCH, Conductor	AUBER
ADAGIO		BACH
NOCTURNE		OLD BULL
SOUVENIR DE MOSCOW		WIRTSCHAFT
	OLD BULL	
"I KNOW THAT MY REDDEMEER LIVETH"	from "Messiah"	HANDEL
JENNY LIND		
ORCHESTRA—"Jean de Paris"	SIG. STRAKOSCH, Conductor	BOISLIEUX
NEL GIARDINO	SIG. MARIO	BERTHOVEN
	MLLM. BEAUX YAUZ will Accompany	
SHEPHERD, THY DEEMANOR VARY		BROWN
TAMBOURIN		18TH CENTURY
FLUR DES ALPES	JENNY LIND	TYROLIENNE
	MONSIEUR LIND will Accompany	
MINUET		HANDEL
SONG WITHOUT WORDS		MENDLSOHN
POLONAISE		WIRTSCHAFT
	OLD BULL	
"EVERY VALLEY" from "Messiah"		HANDEL
	SIG. MARIO	
THE HERDSMAN'S SONG		THREE SCANDINAVIAN SONGS
WHEN I WAS SEVENTEEN		
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PROGRAM OF THE CONCERT

## Noted Artists Triumph in Holland Concerts



J. A. de Zwaan, Noted Organist of The Hague

Schmuller, Kunwald, Cortot, Sigrid Onegin and Others Appear Under Schneevoigt at Scheveningen—de Zwaan Celebrates Fortieth Jubilee with Series of Concerts—Found League to Revive Old Songs—Plan Beethoven Cycles for Next Season

both works Schneevoigt and the orchestra showed how well they are now able to understand each other.

On the occasion of two unusual concerts Ernest Kunwald, former conductor of the Berlin Philharmonic, again appeared before our audiences, who received him enthusiastically. Liszt's "Préludes," two Rumanian rhapsodies of Enesco, and Tchaikovsky's Fifth Symphony were the orchestral offerings. Kunwald also acted as soloist in the Concerto Grosso of Handel, and proved himself a veritable virtuoso. Despite a natural lack of co-operation with the orchestra, the performance was praiseworthy and was greeted with cheers at the close.

Alfred Cortot followed in the list of soloists, offering, at the following concert, the D Minor Concerto of Rachmaninoff. His exquisite touch and his pianistic power called forth a tremendous ovation from the very large audience.

Another great name in the roster is that of Sigrid Onegin, the celebrated contralto, who had been one of the collaborators in the great Mahler festival. An aria from "Samson and Dalila" and Schubert's "Almighty" revealed her perfectly trained voice, which is of rare quality, although on occasion she is somewhat uncertain of her upper notes. During the coming season she will undertake a tour with Mengelberg. The orchestra offerings on this occasion were in poor balance, comprising Smetana's "Bartered Bride," the Andante of Tchaikovsky's String Quartet, the Dance from Strauss's "Salome" and Liszt's Prélude, making a somewhat singular jumble of offerings.

Tchaikovsky's Pathétique was a feature of the following program. In this

work the dramatic side of Schneevoigt's reading was especially emphasized in the brilliant Adagio and the final Adagio Lamentoso, although we have heard Mengelberg conduct the Allegro with far more grace. Schneevoigt is to conduct several concerts with the Albert Hall Orchestra at London in November.

### Organ Recitals by de Zwaan

Beside the orchestra the summer concerts have been made notable by the organ recitals at the great old church in The Hague under J. A. de Zwaan, who in celebration of his fortieth jubilee is giving a series of weekly programs with the collaboration of young soloists. Especially notable is his Bach playing and his authoritative interpretations of the old sacred music.

Another movement towards the restoration of old music has been the formation of a league in Holland to encourage widespread choral singing. In its work the league has returned also to the old instruments and is using lutes and other string instruments to accompany their work. The association has formed a company of four singers and four players who are touring Holland demonstrating the old songs and dances of our ancestors. Dr. H. F. Wirth is the founder and president of the league, being one of our foremost authorities on the old music of the Netherlands.

### Plan Beethoven Cycles

Announcement has already been made of the schedule of the Concertgebouw Orchestra of Amsterdam, which also performs in the leading Holland cities. During the sojourn of Mengelberg in America, Dr. Karl Muck and Arnold Schoenberg are to conduct and the soloists who have already been en-



Dr. H. F. Wirth, Founder of the Great Netherland League to Revive Old Music

gaged include Olga Stokowski, Busoni, Siloti, Sigrid Onegin, Barbara Kemp, Ilona Durigo, Jacques Urlus, Capet, and Schmuller. Like Dr. van Anrooy's forces, this orchestra is to give a Beethoven cycle commemorating the 150th anniversary of his death. Schneevoigt is to do the same in the Kurzaal, where he will give all the nine symphonies, being assisted by well-known artists in the piano and violin concerti.

Lorand Gluzek, 'cellist, who has recently come from Budapest, gave a recital some days ago in the Pulchri Studio hall, before going to America for a tour. More than once he failed to encompass the difficulties of his offerings. G. L. C.

## BOHEMIANS PRESENT ANNUAL PROGRAM

San Francisco Club Hears Works of Its Members—Week Offers Other Concerts

SAN FRANCISCO, Aug. 9.—The annual concert of the Bohemian Club was given at the Tivoli Theater on Friday afternoon, before an audience which filled the theater. The first number on the program was played by Rudolph Sieger, violin; J. R. Gallet, harp, and Uda Waldrop, organ. This was followed by a prelude, "When the Nile Flows to Athens," composed and conducted by Eugene Blanchard and played by the splendid orchestra which has been secured for this occasion. Next came the Preamble, Flower Dance and Finale

from last year's Grove play, "Life," in which Domenico Brescia won such splendid recognition. When he appeared as its conductor on Friday his popularity was evidenced by the warmth of his greeting and the recalls at the end of his numbers. Harry Robertson, who possesses a baritone voice of beautiful quality gave an exquisite interpretation of Tosti's "Ideale" and "Si Vous l'Aviez Compris" by Denza, with violin, piano and 'cello accompaniment by Rudolph Sieger, Arthur Weiss and Uda Waldrop. An encore was demanded.

Following this came three numbers composed and conducted by Henry Hadley, who was given an ovation when he appeared. His numbers were "Diana" Theme from the "Atonement of Pan" (written in 1912) and the Intermezzo and "Dance of the Desert Girls" from "Cleopatra's Night," a composition new to the audience, which however did not fail to put upon it the stamp of approval.

Part two was devoted to the music of "Ilya of Nurom," the Grove Play of 1920 by Ulderico Marcelli, who conducted

it. This music was reviewed last week so it only remains to be said that it met with the fullest appreciation of the audience. Charles Bulotti, one of San Francisco's best loved tenors, gave the "Lament of Ilya" with a sympathy and pathos which appealed to all and contrasted with the brilliancy of the song and dance of the peasants which followed it and in which the chorus was led by Mr. Bulotti. The "Dance of the Bird-Demons" brought immense applause, while all the choruses were splendidly sung. The 'cello solos in the Funeral March were exceptionally beautiful and the music of the entire play was received with the approval which it merited. Between the numbers Dion Holm read a short synopsis of the scenes. Wallace A. Sabin at the organ gave valuable assistance.

Evgenia Buyko, a young Russian singer and a protégé of Jessica Colbert, has won a Yvette Guilbert scholarship and will spend next season in New York. She has appeared successfully before clubs, societies, etc., her programs of Russian music being especially interesting.

The New Bostonians have closed their season at the Columbia Theater and are appearing in light opera at Ye Liberty Theater in Oakland where Mabel Riegelman, Jefferson de Angelis and other favorites are repeating their San Francisco success.

Leah Hopkins, who is at the head of the California University Lyceum Society announces some important attractions for the coming season. Devoting herself largely to the local artists she has arranged for concerts and entertainments in many of the cities and towns of California, where San Francisco talent will be presented through the medium of clubs and societies.

An elaborate production of "The Quest" was given at the Greek Theater on Thursday evening under the direction of Samuel J. Hume, the music being one of the most attractive features.

Several violin solos were played by Sascha Jacobinoff and a chorus of 125 voices under the direction of Frederick Alexander gave valuable assistance by their excellent singing in connection with the text of the play. E. M. B.

## Vidas Will Make Coast to Coast Tour Next Season



Photo © Bain News Service

Raoul Vidas, Young Violinist, Who Will Be Heard With Many Orchestras This Fall

Raoul Vidas, violinist, is spending the summer in his high-power motor boat visiting the various summer resorts. He will be heard next season with a number of the orchestras and will make a concert tour which will carry him to the Pacific Coast. His New York recital will be given in Carnegie Hall early in November.



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## Clarence K. Dretke Applauded in Recital at Round Lake, N. Y.



Clarence K. Dretke, Baritone

ROUND LAKE, N. Y., Aug. 20.—Clarence K. Dretke, baritone and teacher of singing in Canton, Ohio, and a member of the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y., gave a successful recital in the auditorium at Round Lake before a large audience on Wednesday evening, Aug. 11. Mr. Dretke began his program with interesting early American compositions, which he sang with a straightforward simplicity, exactly fitted to their type. His next group was devoted to three contrasted early Italian airs, the "Che fiero" of Legrenzi, being specially well done. The rather hackneyed Prologue from "Pagliacci" aroused a storm of applause and necessitated a repetition. Most interesting was a group of songs by Frederick Keel to inspiring poems of John Masefield. In these Mr. Dretke

reached the artistic climax of the evening's performance, his excellent diction making the difficult dialectic text easily intelligible. A closing group of contemporaneous composers was well done, Clarke's "The Blind Ploughman" making a strong appeal, and Campbell-Tipton's "A Fool's Soliloquy" receiving a very stirring performance. Mr. Dretke's poise, his fine voice and his admirable control of it, warrant the assumption that he is destined for success in the recital field. Helen Steele was his accompanist, playing with much skill.

V. G.

## Vera Curtis Finishes Fifth Engagement at Willow Grove Park

Vera Curtis, the Metropolitan soprano, who has been very busy this summer returned to New York last week after winning new success at Willow Grove, Pa., as soloist with the Wassili Leps Orchestra. Miss Curtis was soloist at this popular resort for the fifth time this year and sang there for two weeks, instead of one, appearing the week of July 25 and also the week of Aug. 8. She sang some ten arias and songs with orchestra and was greeted with hearty approval at her every appearance. On Wednesday evening, Aug. 18, she was soloist at the Lewisohn Stadium, New York with the National Symphony Orchestra under Walter Henry Rothwell, where she had a big success in the "Un bel di" aria from "Butterfly."

## Arthur Hinton's Piano Concerto in D Minor to Appear in Print

J. Fischer & Bro. of New York, who published recently the Concerto Gregoriano for organ and orchestra by Pietro A. Yon, announce the publication in the near future, of a Concerto for Piano and orchestra by the well known English composer, Arthur Hinton. The work was played here several years ago by Katharine Goodson at the Worcester Festival, and also appeared on the programs of the Boston, Philadelphia and Minneapolis orchestras. Its first performance was at Queen's Hall, London, under the direction of the composer and it was also given there at the London Symphony Concerts and by the Royal Philharmonic Society, on both occasions under Arthur Nikisch.

## Mme. Niessen-Stone Returns East from Colorado Springs



Mme. Niessen-Stone, New York Vocal Instructor, at Seven Falls, Colorado Springs. At the Right, on the Broadmoor Golf Links

FOLLOWING her heavy Winter of teaching in New York, Mme. Niessen-Stone has been resting at Colorado Springs, where she has been enjoying golf and other sports in the Summer days. The month of August she is spending in the East. On Sept. 1, Mme. Niessen-Stone will reopen her New York studios in West Sixty-seventh Street.

## Olga Stepanoff, Russian Pianist, to Teach in U. S.

Mme. Olga Stepanoff, the Russian piano teacher, who was interned in Berlin during the war, is to come to America, according to a statement made by

Miss Larmer, head of the Piano Department at Galloway College. Mme. Stepanoff, who was a noted pedagogue before the war, suffered many privations, according to letters to her pupils here. She will arrive on the S. S. *Manchuria* early in September and will make her headquarters in New York.

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## Stephen Foster, Who Composed "Old Folks at Home," Left Many Songs Unpublished, Says Daughter

By HARVEY B. GAUL

PITTSBURGH, PA., Aug. 24.—There has always been an air of mystery about the old Stephen Collins Foster homestead. It may have been the dirt, the broken windows or the poor, tired broken down fences that gave the house an air of visualized mystery. But the thing I had in mind was auricular for there were sounds of a tinkling piano. Could it be that the spirit of Stephen Foster was ouija-boarding a piano? And so it was that I decided to investigate. I walked up to the front door and a decrepit old man who proved to be the caretaker, answered the bell.

"Do you wish to see the museum?" he inquired. I saw the museum, but let us pass it by lightly and quickly as it is the saddest museum that was ever exposed to the human eye. Its meagerness and meanness were pathetic, and as an exhibition place, it was tragic. As it reflected discredit upon Pittsburgh, and as we have enough such, I wiped a ten-year-old particle of dust from my eye, thinking it was a tear, and inquired who was playing the piano. "That's Foster's daughter," answered the caretaker, "would you care to see her?"

When I said I should, I was told to sit down a moment. Presently, there was a sound of footsteps and as I looked up, in came an old lady of indescribable age. It was Mrs. Marion Welch, Stephen Foster's daughter; the one spoken of somewhere and affectionately as "Little Marion." "Come up-stairs to my music room," said she, "it is more pleasant up there. It is so hard to keep the downstairs clean, when you have but little money and the city won't do anything."

So I followed her up the stairs, and there under the eaves of an old Mansard roof was her "music room." It contained an old piano, an old picture, some old chairs and much old music.

"And are you too, musical?" I asked. "Am I musical?" was her response, "Why, I am a music teacher. I have taught all my life, for well over fifty years. You think I only look fifty years old now? I wish I were, as a matter of fact I am a bit past seventy, but never mind, I still feel young."

"And feeling young you know, is a matter of concords. Not that I haven't had plenty of discords—and some of them aren't resolved yet, but then the discords only make the concords sweeter. You want to know about my music teach-

ing? Well, I have always taught piano. My father gave me my first lessons; in fact, he taught me all the rudiments. And the rudiments in those days, were the same as to-day. He gave me my foundation, and to have had the foundation of Stephen Foster is something, is it not? So I teach what he taught me, plus what I have later achieved. No, I don't teach his music. People would think I was trying to perpetuate him and he doesn't need my puny help. Besides, I believe in an all-round education for my pupils. How many lessons do I give? It is the middle of Summer now, and most of my pupils are away. I only give three lessons a day. You think that is too many for an old lady. I have told you before that I am not old, and besides I love to teach. In the winter I have a large class of pupils, and they don't all come to me because I am the daughter of my father, for I have a little reputation of my own. Maybe it isn't very big, but nevertheless, it is entirely my own. Teaching with me isn't exactly a livelihood, nor yet a habit. I teach because I love to impart music."

I said something about her reference to "concords" and "discords," and asked if she also composed. "Yes, I compose. I have a whole trunk full of songs. Sometimes I write my own lyrics, but not often. Composition is the love of my life. Maybe I got it from my father and maybe—anyway I compose. There is hardly a night but what I sit down when the work is done and improvise for hours. Improvisation is such fun. Maybe it is as you say 'a disease,' but it is a most pleasant sickness. No, very few people know I compose. I don't try to market my compositions. Many of them aren't worth it. Do I have my father's gift of melody? I most decidedly have not! That is given to very few people. My father was a great genius, and I am but a poor scribbler. I would like to have you hear my compositions sometime when we both have more leisure."

I expressed my delight at the prospect, and then conversation drifted around from one phase of music to another, and something was said about church music. "I am an organist, too," said the charming old lady, "I have played the organ at old St. John's Church—yes, the one down there near the cross roads, for a great many years. I worked with Harry Ringwalt, do you know him? Yes, isn't he nice. He has done a fine work for Pittsburgh with his choral music. He and I worked together for a great many years. He taught the choir and I made the old box of whistles toot out 'Old Hundred.' It was such fun! I wouldn't give

up my organ recollections for anything in the world."

I asked her if she knew that Harold Vincent Milligan had just written the best book about her father that has been published, "Did he?" she said, "I never knew it. I don't know half of the things that are said about my father. I want to say this, however, that most of the things said about him are untrue. A great deal of stress is laid on the way he wrote. That is all nonsense. He wrote music and improvised music the same as anyone else. I don't want to say anything about the latter part of his life. It was full of tragedy. New York didn't treat him well. Many of his compositions were stolen or lost. I have quite a number in my trunk now that were never published. He was cheated time and time again, and that is the reason I don't send them to a publisher."

### Fears Publishers

I said I knew several who were as honest as the day is long. "It makes no difference," she continued; "I couldn't trust any of them. If any publisher wishes the manuscripts he will have to come here and examine them in my room. I wouldn't let them out of my sight. They are too valuable to trust to the mails and the exigencies of some publisher's reader. Yes, I think there is money in them, and I know the public would like to sing them, but—well I guess I am a bit peculiar about them. People never treated my father right and he never treated himself right. There are pianos of his scattered all over Pittsburgh. At one time in his life, I knew him to have as many as five pianos in different parts of the city. As for manuscripts of his songs, they are scattered everywhere. There are people all over this country who claim to have, and undoubtedly have, songs in his handwriting. They should send them in to the museum. It would be fine for the city, and that is where they belong. People keep them as relics or maybe to make money, I don't know which, but they shouldn't keep the songs now that he has passed away."

I asked her if she knew Stephen Foster was "coming up" for the Pantheon of America's great ones, the Hall of Fame. "Of course, I know it," was her answer, "He should have been there long before now. Wasn't he our first great composer? Aren't his songs sung all over the world and in every language? Sometimes America neglects her geniuses. Yes, I am glad he will be awarded his niche. Better late than never, isn't it?"

And so I arose and prepared to go. "Come and see me again," was her farewell. "Everyone who comes here comes merely to see my father's trophies. I like to have folks come to see me. I wish I could see that new book about my father you spoke of." I told her that I would mention it in MUSICAL AMERICA, as I knew Harold Vincent Milligan took our paper, and could hardly wait until Saturday night to read it, and maybe he would send her a copy, as he would undoubtedly like to have one reader of the book who knew as much about the subject as he did.

### Kriens Pupil Heard in Worthy Recital

ST. JOHNSBURY, VT., Aug. 9.—Marjorie Crampton, violinist, pupil of Christian Kriens, the New York violin teacher, was heard in an interesting recital with Sigrid Eklof, accompanist, under the auspices of the Girls' Community League on the evening of Aug. 6. Miss Crampton disclosed admirable technique and excellent tonal quality in works of Grieg, Tchaikovsky, Ambrosio, Kreisler, Bruch, Rubinstein and in a group of compositions by Christian Kriens, all of which she played charmingly. There was a large audience in attendance.

### Mr. and Mrs. Meyn Give Musicale

Mr. and Mrs. Heinrich Meyn gave a musicale at "The Orchard," their summer home in the Catskills on Aug. 4. Mr. Meyn sang a group of French songs, among which were works of Foudrain, Thomas, Hillier and Chaminade. American composers who were represented on the program were Sidney Homer and Bruno Huhn. One of Grieg's piano numbers was played by Dr. Cornelius Rybner.

### Ornstein to Play in Southern States and Havana

During the Christmas season, Leo Ornstein will be heard in Havana, and on his return he will play in one of two cities in the South. During the latter half of January and early in February he will tour cities of Texas, closing his Texas tour at Houston on Feb. 4. Two days later he will give a recital before the New Orleans Music Teachers' Association at New Orleans. This will be the beginning of an extensive Southern tour, which will be limited only by his having to return to New York on Feb. 24 and 26, when he will make his first appearances with the National Symphony Orchestra, under Willem Mengelberg.

### Rosa Ponselle Will Divide Time Between Opera and Concert



© Miskin

### Rosa Ponselle, Dramatic Soprano of the Metropolitan

During the forthcoming season Rosa Ponselle of the Metropolitan will undertake the most comprehensive concert tour that she has so far attempted. Miss Ponselle's concert season, so far booked, opens on Oct. 8, at Worcester, Mass., where she has been engaged as one of the stars of the Autumn Festival. The tour also includes Columbus, Evansville, Chicago, Detroit, Nashville, and Tulsa, Okla. Miss Ponselle's time up to March 6, will then be taken up exclusively at the Metropolitan. On March 8, she will open her spring tour at Jacksonville, Fla., appearing in succession at Savannah, Atlanta, Montgomery, New York with the Rubinstein Club, Boston (two appearances), Washington, D. C., Toledo, Ohio, Yonkers, N. Y., New Haven, Waterbury, Conn., Bridgeport, Providence, R. I., and Springfield, Mass. On April 17, Miss Ponselle will return to the Metropolitan for a week of special performances and leave again late in April for her spring festival tour, which opens at Denver, Col.

Miss Ponselle has been engaged as the star of the Hays, Kan., May Festival, also re-engaged for Houston, Tex. At Columbus, Ohio, Chicago, Detroit and New Haven, Conn., Miss Ponselle will have the assistance in her concerts of her sister, Carmela Ponselle, mezzo-soprano.

Florence Macbeth, soprano of the Chicago Opera Association, has again been engaged by the Gloversville (N. Y.) Philharmonic Society. This will be the third appearance in the city.

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## Buhlig Reveals Details of His Unique Project for "Illustrating" Concerts

"Philosopher of Pianists," Explains that His Talks in Conjunction with Rothwell's in Los Angeles Will Not Be Conventional "Lecture-Recitals"—Seeks to Make Each Program a Living Artistic Experience for Auditor—Will Appear in Recital as Usual During Season

SOME time ago the Los Angeles Philharmonic Society, of which Walter Henry Rothwell is conductor, announced a new departure in its symphony concerts. There was to be a series of program talks, for the subscribers, instead of the ordinary stilted and impersonal notes.

This earlier announcement was supplemented last week with the statement that Richard Buhlig, pianist, was to present these program talks in preparation for the work of the orchestra.

No nicer choice could have been made by the Western managers; certainly it is rare that an innovation such as this should have so happy and propitious a beginning.

To the American public Mr. Buhlig is known first as a pianist, but his pianism has already taken him beyond the category of mere interpreters. It occasionally happens and in truth it is rare—that those who interpret the music of others transcend the stage of being mere reflectors of the genius of others. Mr. Buhlig is one of these few, ranking among the intellectual and the philosophers of our musicians.

In talking of the work he would present in California, Mr. Buhlig said, "You

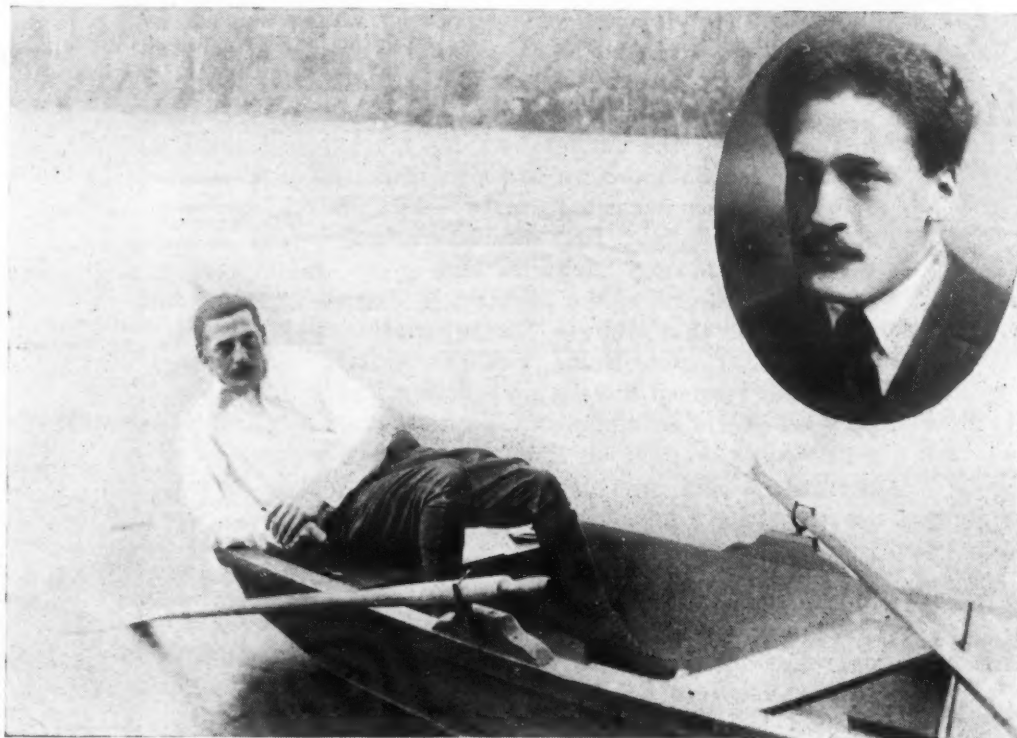


Photo by Mishkin

Richard Buhlig, the Pianist, at Monterey, Mass., Where He Is Mapping Out His Unique Lecture Series

may say this much. In my course I shall not follow the usual method of giving first themes, second themes, etc., of the works, like the stilted program notes. I want rather to give my hearers an idea of the relationships of the work to its period and day. I should like to talk of the composer, the people of his day, other art works of the time, in fact, the philosophic and intellectual causes which generated and inspired the work. They are, above all things, not to be 'lecture-recitals' because I shall not play. If I need to illustrate the blossoming of some theme, as in contrast to a motif, I shall perhaps illustrate it on the instrument,

but if there is any playing to do, I shall get some one else to play. I don't believe one may talk and explain the works and at the same time divide his interest with playing.

"What makes me especially happy is that I can do this without interfering with my concert work, as the lectures are so placed as to enable me to give recitals in between. I shall leave New York in October and give several recitals on the way to the Coast. I shall return here in March and April when I will play in New York.

"It is a new experience and I look forward to it. You see, I have done other

things far more than I have 'done music' in my life, and it will be a splendid thing for me to combine the things I love in my work."

Those who have not found Mr. Buhlig's art incomprehensible and who have realized the outstanding mentality of the artist and the towering intellect of his playing, have comprehended the extent to which he has "done other things" besides music.

As a reader his capacity is insatiable as those who have been associated with him know, and his familiarity with the masters of all arts and ages has meliorated his own art. As a student of music he has delved through the masters in the light of a very noble philosophy. His reverence and comprehension of Beethoven is possibly not exceeded by any one in this country. Besides this he has long since been an apostle of the new art of these younger men who have broken down the old boundaries in their search for artistic freedom.

An admirable estimate of his powers may be found in a tribute from Siegfried Sassoon, the English poet, whose spirit seems so akin to Mr. Buhlig, and who writes in part: "Buhlig was widely known in London, where I first heard him in 1913. I was deeply impressed by his rendering of Franck's Prelude, Chorale and Fugue; I was fascinated by his complete understanding of Debussy's atmospheric tone pictures. He seemed to be equipped not only with a masterful technique but with an individuality of mind. In other words, he had something to say; he was not only a digital musician; he had a profound message, which he was already beginning to express.

"Hearing him again in America this year, I realized at once the significance of his development since 1913. More than ever I felt that he was transcending mere technique; he has passed that concern which is evident in most pianists, a preoccupation with surfaces and methods of production. His genius is now austere, sublimated—a little sombre, perhaps (it was noticeable in his playing of Mozart), but filled with imagination and poetic beauty. In his performance of the Brahms Handel variations, he reminded me of passages of Shelley's 'Prometheus Unbound' and of the splendor of light that flares on rugged mountains."

F. G.

## LOS ANGELES FLOCKS TO SUNDAY CONCERTS

Arthur Kay Presenting  
Orchestral Series at  
Graumann Theater

LOS ANGELES, CAL., Aug. 3.—A combination orchestra of seventy-five men is giving Sunday symphony concerts at the Graumann Theater here, under the direction of Arthur Kay, who is proving an excellent leader. He is making programs of first class music and directing them in a way that proves him no tyro with the conductor's bâton. His orchestra largely is drawn from men who play in the Los Angeles Symphony and the Philharmonic Orchestra during the season.

The musical fast in Los Angeles was broken this week by the visit of the Paulist Choir, under the directorship of Father Finn. In spite of some of the hottest weather of the season, Trinity auditorium was well filled for two concerts of this choir. Those who had already heard this organization were all the more ready to attend this concert, as its beautiful work remains a memory as fine in the vocal field as a symphony orchestra gives in the instrumental. The wonderfully accurate work of the choristers in the *a cappella* numbers and the

delightful shading obtained by Father Finn brought out a storm of applause.

The soloist, John Finnegan, lived up to his name of being a close follower of John McCormack. Father Finn accompanied certain of the choral numbers at the organ, when the organ kindly permitted. In one number it got so interested that it refused to stop and one pipe lingered along into the next number, until the whole works had to be shut down. But we are used to organic vagaries in Los Angeles.

Povl Bjornskjold is back from San Francisco where he sang with the California Theater Orchestra in a Sunday symphon concert, with a success that the San Francisco papers marked as unusual. W. F. C.

### OPERETTA IN SAN JOSE

Mabel Riegelman Appears as Guest Artist With New Bostonians.

SAN JOSE, CAL., Aug. 8.—With Mabel Riegelman as guest-artist the New Bostonians played a return engagement at the Victory Theater last Monday and Tuesday evenings. The audiences approached "capacity," as was to be expected after the decidedly favorable impression created by this organization during its engagement last June. "The Firefly" was the attraction on Monday night, with Miss Riegelman singing *Nina*. The company, composed of real singing-actors, and inspired by the pres-

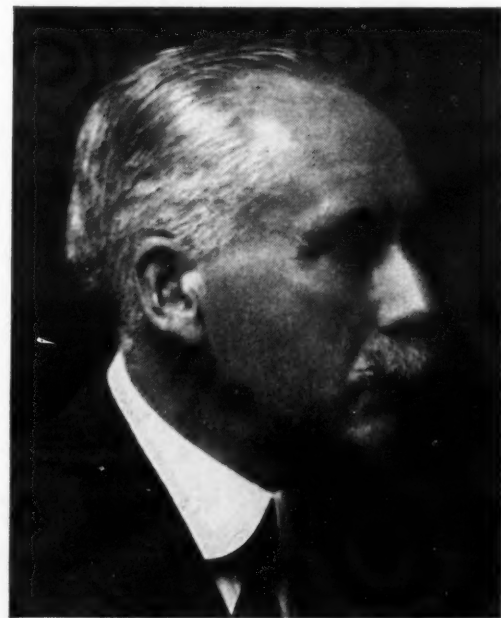
ence of Miss Riegelman, gave as fine a performance as could have been wished for. Miss Riegelman was, of course, the star. She visualized and enacted the part of the little street singer to perfection, and sang excellently. J. Humbird Duffy as *Jack Thurston*, again proved himself a sterling artist, both vocally and dramatically, and shared honors with Miss Riegelman. Edward Quinn, as *Jack*, had greater opportunities than on any previous occasion, and proved equal to them, giving great pleasure with his fine baritone voice and pleasing stage presence. Jefferson de Angelis and Detmar Poppin were excellent in the character rôles, as were Lavinia Winn, Marie Horgan and Dorothy Elton, who, by-the-by, has developed greatly since her last appearance here. Leslie Leigh, Billie Newell, Frank Ridsdale, and Sam A. Burton, completed the highly satisfactory cast.

"The Prince of Pilsen" was the offering on Tuesday night. The chief fun makers were Jefferson de Angelis, as *Hans Wagner*; Edward Quinn, as *The Prince*; Sam J. Burton, as *Artie* and Detmar Poppin as *François* Lavinia Winn, Leslie Leigh, Dorothy Elton, Billie Newell, Greta Drew, and J. Humbird Duffy helped the fun along in good fashion.

To Jefferson de Angelis belongs the praise for his artistic direction of the productions, and to his stage manager, Hugh Williams, thanks are also due. The orchestra was trained by Max Bendix; and Emil Sturmer, the assistant musical director, has conducted with splendid understanding and regard for the vocal score since Mr. Bendix returned to his Eastern home. M. M. F.

GUNNISON, COL.—A recital by pupils from the music department of the Colorado State Normal School was given recently in the Presbyterian Chapel. Those taking part were Margaret Collins, Julia Wood and Maude Kehmeier, pupils of G. Davis Brillhart, and Genevieve Ross, pupil of F. George Damson.

## Herbert Kent Is a Factor in Musical Life in Victoria



Herbert Kent, Director of the Arion Club of Victoria, B. C.

VICTORIA, B. C., Aug. 17.—One of the persons who has been influential in developing a greater appreciation for music in the great Northwest, is Herbert Kent, the account of whose work was related in a previous issue of *MUSICAL AMERICA*. Mr. Kent is director of the Arion Club in Victoria, which claims to be the oldest male choral club in Canada, having been organized in 1892. He is the only one of the original members now active, and has done much to maintain music at a high standard throughout the province.

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**NEW YORK, AUGUST 28, 1920**

## IS FRENCH MUSIC UNDERSTOOD HERE?

"French music is very extensively played in the United States," Pierre Monteux of the Boston Symphony lately told our Paris representative, Mr. Robert Brussel. "As this has not always been the case, it is not surprising that this music is not always equally well understood."

The idea that it has taken the Great War and the influx of French musicians effectually to acquaint the American public with French music and the proper methods of performing it is one that has been industriously fostered by French propaganda. One might have thought after a conversation with some of the Gallic musical émigrés of 1917 that this country knew nothing of France's achievements in the field of musical composition outside of "Faust" and "Carmen." One might have gathered that we never had heard a proper rendering of even these works, that enlightenment would never have come to us, but for the benefits of the conflict, chief of which was, of course, our liberation from the "tyranny of German music" (thanks, naturally, to these self-same artistic ambassadors from Paris). When Mr. Monteux gave us a particularly leaden and somnolent performance of "Faust" at the Metropolitan we were appraised that we should like it, since it was a "Faust" done according to the "true French tradition." When Mr. Messager put César Franck's great symphony to sleep we were given to understand that the Conservatoire orchestra was the depository of genuine French methods of execution and that Mr. Messager accurately proclaimed the law and the prophets. Anyway, when we found fault with their Beethoven we were told that Wagner had liked it some-

where around 1839. And if we ventured to tell some of the newly arrived missionaries that we knew our Debussy, Dukas, Ravel, Ropartz, Schmitt and D'Indy fairly well we got in return a stare of pitying incredulity.

And now that the mental balance and sanity of judgment are returning to us, what do we see? That all this intensive propaganda has not acquainted us with a solitary French work of value that we did not already know or with which we would not in the ordinary process of events have familiarized ourselves. That in the days of the de Reszkes, of Plançon, of Maurel, of Calvé, of Salignac we had performances of French opera never since remotely approached for correctness of style and finish. That conductors long before Messager, Rabaud and Monteux had given us the true essence and spirit of the greatest in French symphonic music. And that while a few superlative artists, such as Bonnet, Cortot, Brard, Schmitz, Gilles, have come to us and received a welcome befitting their rank, these political efforts to improve our acquaintance with French music have brought us chiefly a quantity of mediocre performers and an amount of musical twaddle which we would have been blessed never to have heard.

## THE AUSTRIAN NATIONAL ANTHEM

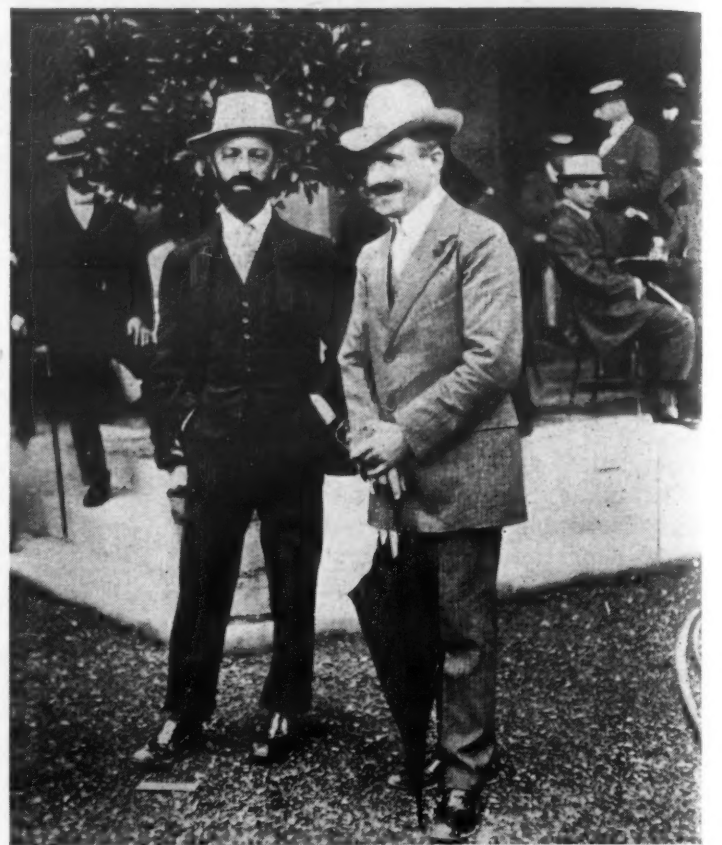
The eagerly awaited new national anthem of present-day Austria, known in its own tongue as "Deutsch-Oesterreich," is at hand. It has been published in Vienna by the Universal Edition. As announced in MUSICAL AMERICA some months ago, the president of the Austrian Republic, Karl Renner, wrote a set of verses and commissioned Wilhelm Kienzl to compose the music to them, the result to be Austria's new anthem. One was, indeed, skeptical as to what the composer of "Evangelimann" and other works of no great significance in contemporary stage music would do with the text furnished him by the Austrian statesman. And one had right to be.

The hymn is a piece of tenth-rate *Kapellmeistermusik*, the kind of thing which any musician, who has ever written music in his life, could write. It is simple and straightforward, two qualities which might commend it to public favor were the melodic nature of the affair more appealing. Musically it is as unimportant as from an inspirational standpoint it is unexciting. "Der Evangelimann" had a big success twenty years ago in Austria and Germany, and Kienzl came along some years after with his "Kuhreigen," which opera was given by the Chicago Opera Company in Chicago and New York. But none ever accused him of originality of invention. And in this hymn he runs "true to form." There are melodic excerpts from the famous old "Anvil Chorus" from "Trovatore" and also from Giordani's lovely "Caro mio ben" in it. The text is adequate, but has no more inspiration in it than the music which Herr Kienzl put together.

And this is the thing that is to replace Haydn's "Gott Erhalte Franz, den Kaiser," the one anthem among those of the nations of the world that was written by a great composer. No. We fear that the Renner-Kienzl "Deutsch-Oesterreich" will not do. The Austrians are a musical nation to their very fingertips. Papa Haydn is dear to them and they have loved and do love his glorious melody, which he employed in his great C Major Quartet, Op. 76, as the theme for his slow movement, around which he wove one of the most superb sets of variations in the literature. Orders may be given to sing "Deutsch-Oesterreich," and it may be sung at official meetings for a time. But the day is coming, we feel certain, when Herr Renner may decide to concentrate on affairs of state and commission one of Austria's fine poets to write new verses to Haydn's unforgettable melody, verses that will tell of Austria's present hopes and aspirations, as did the old verses praise their emperor. Then, and not till then, we think, will New Austria have a new national anthem.

It was the day before yesterday, counting epochs as days, that the Russians congratulated themselves on writing the music of the world; it was yesterday that the French laid the same flattering unction to their souls; to-day we learn from several British writers deeply concerned with the subject that at the present moment England is that country of the world whose music contains the most vital musical elements and whose future is one of musical fecundity. Meantime, French musicians violently declare that France shall be for the French; Spanish musicians and Italians get as near to sawing wood and saying nothing as is possible for the Latin; Russian art takes a long breath after the cataclysm of the Revolution; Germany wonders and argues and dreams anew; and once again the Americans follow the Athenian model in running eagerly "to hear or to tell some new thing."

## PERSONALITIES



Two Noted Sons of Italy

Montecatini, "the Carlsbad of Italy," has been a favorite gathering place for artists since Verdi set them the example, years ago. Arturo Toscanini, the noted conductor, and Leone Sinigaglia, one of the best known among the modern Italian composers, are seen at this spa in the picture—Toscanini at the right, armed with the umbrella, ever necessary to shade one from the too generous Italian sun.

Monteux—Pierre Monteux, conductor of the Boston Symphony, has been succeeded by Armand Forté as leader of the orchestra at the Dieppe Casino.

Gilbert—Henry F. Gilbert's symphonic poem, "Riders to the Sea," is scheduled for its first performance in England at one of the Queen's Hall promenade concerts, during the forthcoming season.

Terry—Ethelinde Terry, understudy for Eleanor Painter in "Florodora," has been engaged for the prima donna soprano rôle in "Honeydew," the musical piece which Joseph Weber is soon to produce at the Casino, with a score by Efreim Zimbalist.

Hoving—Dr. Johannes Hoving, president and founder of the St. Erik Society, instituted for the advancement of Swedish art and culture in America, has been decorated with the Vasa Order, first class, by King Gustaf of Sweden in recognition of what he has done for the art of his native country in America.

Weingartner—Felix Weingartner's two new operas, lately produced at Vienna and to be given at Milan, are of widely differing styles. One, "The Village School," is taken from an old Japanese play; the other, "Master André," is an adaptation of an old comedy by Geibel, with the music in the manner of the old operas comiques.

Vanderpool—At the concert on Aug. 12, at which Caroline Lazzari, contralto of the Metropolitan Opera, appeared at the Arcade, Asbury Park, N. J., the singer discovered, seated down in front, Frederick W. Vanderpool, the song composer. Miss Lazzari called him out and then as one of her encores sang his song, "Ma Little Sunflower," the audience joining in hearty approval for both singer and composer.

Noble—T. Tertius Noble, formerly organist of York Minster, one of the noblest of England's great cathedrals, and now organist of St. Thomas' Episcopal Church, New York, is being feted during his visit in the old country. Soon after his arrival he was given a public reception at the York assembly rooms, afterward attending one given by the York Old Choir Boys' Association. A day or two later he gave an organ recital at York Minster.

Hess—Hans Hess, 'cellist, has just returned from a most interesting vacation at White Lake, Mich., where he was a guest of Captain Barnard of the United States Coast Guard Station. Mr. Hess, who is an expert swimmer, took much pleasure in learning new feats, such as the test of swimming 150 feet with his clothes on and removing them while in the water. The 'cellist is now busy preparing for his next tour, which is arranged to begin in Texas early in the season.

Garden—Mary Garden says in an interview given to the *Etude*: "Debussy could not abide Wagner. He called him a 'griffe papier'—a scribbler. To mention Wagner to him was like waving a red flag before a bull. It is difficult to account for such an opinion. Wagner, to me, is the great tone colorist, the master of orchestral wealth and dramatic intensity. Sometimes I have been so Wagner-hungry that I have not known what to do. For years I went every year to Munich to see the wonderful performances at the Prinzregenten Theater." In this connection, it is interesting to recall that Miss Garden has for years been intrigued with the idea of one day singing *Isolde*.



## POINT AND COUNTERPOINT

### Whys and Wherefores of Opera

Why did *Cleopatra*, *Iphigenia*, *Desdemona* and *Santuzza* wear high-heeled Louis Quatorze slippers?

Wherefore did *Desdemona* go to bed in the same? Is it less painful to be smothered with high heels on?

Why did *Cleopatra* take her bath in a youth's peplum when that lady wasn't over-nice about exposing her person at any time?

Why did the ancestral mediaeval castello of the Malatesta have a François Premier doorway when François Premier wasn't born till 1497?

Wherefore does the Alexandrian landscape in "Thais" at the M. O. H. have Mohammedan minarets in the middle distance when *Thais* died a century before the birth of Mohammed?

But then—Why opera at all?

J. A. H.

### Hymns of Hate

[From *The Times of Cuba*]

(Chanted at the Opera. Sotto voce, apassionata.)

Sing a hymn of hatred—

Hatred black as death—

For the mutt beside me,

With garlic on his breath.

DON RAFAEL.

[From *The Times of Cuba*]

"Do you think I will be able to play the piano when I get well?" asked the patient who had broken his wrist.

"Sure," said Dr. Agramonte.

"That's funny," said the patient. "I never have been able to."

Will Lengel sent us this over two years ago. We think it's just as funny now as it was then:

Dear Cantus:

Following is copy of a Want. Ad. that appeared in the *New York World*, Sunday, June 2:

Young man, bright, exempt, take full charge of shipping department in musical underwear factory; splendid chance for advancement to willing worker; state where formerly employed and salary expected. Applications strictly confidential. C 880, *World*.

I will leave it to your funny man to say the funny thing about this. The best that I can say offhand is that this is getting music pretty close to the skin. Or can it be possible that this is related in some way to the well-known Ragtime Factory of Tin Pan Alley?

[From *Musical Enthusiast*]

An earnest student of singing wished to take up voice production by correspondence. Applying to a well-known "professor," he received printed lessons.

The first read as follows: "After the morning bath take a deep breath, hold it as long as possible, then slowly expire."

\*\*\*

### The Opera Libretto

[From *Sun and New York Herald*]

There's always a pining soprano

Singing a whining piano;

She looks fat and lazy,

Is frequently crazy,

And often tempts Fate with a knife.

(So easily singers take life.)

The basso is always the father.

Does he like a murder? Well, rather!

He's cranky and scrappy,

He never seems happy,

His voice is too deep to be gay.

(But they soon put him out of the way.)

In every opera libretto

The baritone wields a stiletto;

He scorns modern trifles

Like pistols or rifles,

For shooting does mess up a floor.

(And baritones simply hate gore.)

The contralto, too, merely through malice,

Makes her rival drink deep from a

chalice,

Which of course she's been filling

With poison for killing

The lady who stands in her way.

(A murder to her is like play.)

At the end of the opera the chorus

Is all that's left living before us;

And it makes many wonder,

Like me, why in thunder

Librettos are gloomy with crime.

(Can't an opera be happy some time?)

PERCY WAXMAN.

\*\*\*

### De Mortuis, Etc.

[From *Everybody's*]

During a concert tour of the late Theodore Thomas and his celebrated orchestra one of the musicians died, and the following telegram was dispatched to his parents: "John Blank died suddenly today. Advise by wire as to disposition." In a few hours the answer was received: "We are heartbroken; his disposition was a roving one."

### ST. PAUL WELCOMES OPERA

Sonora Grand Opera Company Presents  
Old Favorites During Week

ST. PAUL, MINN., Aug. 24.—The musical season at the Metropolitan Opera House was opened with a week's engagement of the Sonora Italian Grand Opera Company, previously known as the Graziani-Castillo Company. While this company was new to St. Paul, in the first few performances it demonstrated

## CONTEMPORARY AMERICAN MUSICIANS

No. 133

John W. F.

Leman

JOHN W. F. LEMAN, conductor and violinist, was born in Baltimore, Md. He was descended from a musical family, his father being a member of prominent orchestras for many years.



John W. F. Leman

ing in counterpoint, fugue, composition and instrumentation. He was ap-

pointed a member of the faculty in the former institution, becoming first professor of the violin and ensemble classes. For ten years he was a member of the Philadelphia Orchestra, and was engaged by John Wanamaker as conductor of the Bethany Sunday School Orchestra, which grew under his leadership from five pieces to a full symphony of eighty-five pieces. He has also conducted the Junior League's ballets, etc., was chosen by Joseph Lidden Smith, author of the masques for the St. Louis and San Francisco Expositions, to adapt the musical settings and conduct the "Realization" pageant at the Metropolitan Opera House, Philadelphia. Has also done some composing for orchestras. For the last three seasons he has conducted the Steel Pier Orchestra at Atlantic City, affording a splendid musical season there each summer and meeting with great success. He has also taught violin, theory and composition for many years in Philadelphia where he makes his home.

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that it is an aggregation of accomplished artists capable of giving enjoyment and satisfaction. For the most part, the singers have young, fresh voices, and by training and natural fitness, commend themselves to the rôles assigned. The orchestra, numerically small, but of excellent material, yielded effective results under the bâton of Ignacio del Castillo.

"Rigoletto" was the first offering, in which Eduardo Lejarazu in the title rôle and Consuelo Medina as *Gilda* sang and acted with distinction. In "Il Trovatore," Speria Castel as *Azucena*, and Alfredo Graziani in the rôle of *Manrico* gave commanding impersonations which found favor with the audience.

"Lucia di Lammermoor," with its familiar "sextet" and "mad scene," brought the first three performances to a thrilling climax. Consuelo Medina was admirably cast as *Lucia* and met the exacting requirements in a satisfying manner. The good singing of Lejarazu as *Henry* is also worthy of mention. Other operas of the week were "Traviata," "Pagliacci," "Cavalleria Rusticana," "Faust," "La Sonnambula" and "Carmen."

F. L. C. B.

### Suga Umezaki Offers Songs of Her Native Japan at Lake Placid

LAKE PLACID, N. Y., Aug. 25.—A novel feature of the concert which was given at the Lake Placid Club on the evening of Aug. 10 was the appearance of Suga Umezaki of Nagasaki, Japan. She has made her pilgrimage to America to obtain a musical education and expects to return to her native country as a mission teacher. Miss Umezaki sang songs in English, as well as those of her native land, including the national anthem, the Buddhist chant, Fairy Tales and Folk Songs. Her naïve charm was felt by an audience which packed the auditorium to listen to the program and hear her interesting talk on the customs of her country.

### Frederic Warren in the White Mountains

Frederic Warren, New York vocal instructor and tenor, and his wife, Olga Warren, soprano, are spending the summer at Silver Lake, N. H., in the White Mountains. Upon his return in the fall Mr. Warren will open his new studios in New York at 349 Central Park West.

## Lulu G. Breid Off to Maine Shores for Month's Rest



Lulu G. Breid, Associate to R. E. Johnston, the New York Manager

After a strenuous season of work as associate to R. E. Johnston, the New York manager, Lulu G. Breid left New York last week on her vacation. She will spend the remainder of the summer at Old Orchard, Me., and plans to return to New York the last of September.

Emma Albani-Gye, the Canadian singer, now teaching in London, and formerly a favorite artist of Queen Victoria, has been given a pension of £100 yearly by the English Government.

## Chautauqua's Music Week Made Memorable by N. Y. Symphony

Orchestra Under Willeke and Pollain Sets Standards for Music During Festival Week—Gives Thirty Programs in Six Weeks—"Samson" and "Hora Novissima" Given—Caroline Curtiss, Ernest Hutcheson and Others Appear as Soloists—Honor Alfred Hallam's Memory

CHAUTAUQUA, N. Y., Aug. 15.—Music week in Chautauqua, Aug. 8-15, was notable for two things: for the wealth of music crowded into seven days, and for the fact that it marked the end of the six weeks' engagement of the New York Symphony under the leadership of Willem Willeke, for the first three weeks, and of René Pollain, for the last three. Although for five previous weeks, the orchestra had been playing before a packed Amphitheater, yet music week, as in former years, marked the climax in enthusiasm, attendance, and achievement of the season's musical activities.

The soloist for the classical concert on Monday evening was Caroline Curtiss, soprano, of Jamestown, N. Y., who was enthusiastically received and recalled for her singing of the aria, "Farewell, Ye Mountains," from "Jeanne d'Arc" by Tchaikovsky. Miss Curtiss disclosed a voice of brilliant timbre, possessing the sweet freshness of youth. She sang with feeling and expression and used her voice judiciously and with fine artistry.

The overture, "Benvenuto Cellini," by Berlioz, opened the program. This was followed by the Mozart Symphony in G Minor. Other numbers were the Symphonic Intermezzo to "Messidor," by Bruneau, which called for an encore, the orchestra playing Schumann's "Evening Song." The final number, "Fantasia in D," by Guy Ropartz, was an innovation, as it had its first presentation in America on this night. M. Pollain brought the composition with him from France, given him by the composer, who is a close friend of the conductor.

Postponed from Friday of last week, the regular twilight concert was given on Tuesday of this week, before the second presentation of the pageant by the children of the McKelvey-Platoon School of Pittsburgh. Arthur Lichstein, violinist, was the soloist, playing the Meditation from "Thais" by Massenet.

The overture to the "Merry Wives of Windsor" by Nicolai, the "Slavonic Dances" by Dvorak, and the "Hungarian March" by Berlioz completed the offerings.

Two splendid programs, a matinee and an evening performance, were offered on Wednesday, of which many out-of-town visitors took advantage. The afternoon program generous in extent was well-balanced. Wagner, Bach, Delibes, MacDowell, and Gounod were all represented, the MacDowell offerings having been orchestrated by Edmund Tiersch, a viola player in the New York Symphony. Mr. Lichstein, concertmaster, was much applauded for his beautiful playing of the hymn, "Saint Cecilia" by Gounod.

Ernest Hutcheson, head of the piano department of Chautauqua Summer Schools, played Liszt's Concerto in E Flat Major in a brilliant manner on Wednesday evening. Beethoven's Symphony No. 7, the overture to "Le Roi d'Ys" by Lalo and "España" by Chabrier, made a fitting close.

In memory of the late Alfred Hallam, who for eighteen years was conductor of the choir and orchestra in Chautauqua, Parker's "Hora Novissima" was given with William C. Bridgman, director, and Fred Shattuck at the piano on Thursday evening. President Bestor called for the Chautauqua tribute before the oratorio, and the white handkerchiefs of thousands of people rose and fell slowly, in this silent testimony of "the drooping lilies." "Fingal's Cave Overture" by Mendelssohn opened the memorial program, followed by the beautiful orchestral prelude, which furnished a lovely elegiac introduction. A sudden downpour interrupted and delayed parts of the oratorio, but very effective work was done in spite of the elements, the chorus deserving commendation for its concerted action, especially in "Most Mighty, Most Holy."

Friday was also a double number day. A song cycle, "The Golden Threshold," poem by Sarojini Naidu, music by Liza Lehmann, with Laura Ferguson, soprano; Alice Moncrieff, contralto; Judson House, tenor, and Harold Land, baritone; accompanied by Fred Shattuck, marked the afternoon entertainment. This was the first work of its kind given in Chautauqua this season, and the quartet made an enviable reputation for itself.

Friday evening was the high water mark of music week when the most inspiring program of the season was given. Saint-Saëns' Symphony No. 3 for piano, organ, and orchestra, which opened the concert, was exquisite. Ernest Hutcheson and Austin Conradi were at the piano, with Henry B. Vincent at the organ. M. Pollain and the New York Symphony covered themselves with glory on this occasion. Another well received number was the Concerto in E Minor for violin by Mendelssohn, played by Sol Marcossion, head of the violin department of Chautauqua Summer Schools, who displayed great technical skill and poetic feeling. In addition to these were the "Spinning Wheel" by Saint-Saëns and, "Overture to 1812" by Tchaikovsky.

Saturday evening, as usual, was given over to the Chautauqua Choir and the soloists, with the assistance of the Jamestown Choral Society and the New York Symphony, William C. Bridgman conducting. Handel's oratorio "Samson" was given an unusually successful performance. As a mark of esteem and friendship the members of the choir presented Mr. Bridgman with several bouquets of gladioli, and showered the orchestra with flowers. Judson House, as Samson, gave a forceful, dramatic interpretation. Alice Moncrieff as Micah, exhibited a rich contralto, pure and clear. Laura Ferguson, in the rôle of Delilah, sang with feeling and true musical insight, and Harold Land as Manah, sang his difficult part with ease, grace and excellent phrasing.

On Sunday afternoon René Pollain took up the baton for the final program, which was one suitable to the day, consisting of the Prelude to "The Mastersingers" by Wagner, Beethoven's Symphony No. 5, and the Prelude to "Tristan and Isolde" by Wagner. For six weeks the best offerings in musical programs have been a pleasure to music-lovers and an inspiration and joy to all who have been given in Chautauqua. The music heard this season has gone far toward establishing the claim of Chautauqua as a real musical center.

S. C. S.

piano as a solo instrument in the Stadium. The test was not an altogether favorable one, as far as the musical qualities of the instrument were concerned, the tone having the peculiar twangy sound that generally attends use of the piano in large open-air spaces. There was no difficulty, however, in hearing the softest nuances. Mme. de Primo played with clarity, ample facility and evident control of the technical resources of the instrument. That the tone sounded brittle and hard may well have been due to the circumstances under which the instrument was played. Her numbers included a Moszkowski Polonaise, Rubinstein's "Caucasian Dances," Liszt's Etude de Concert and the Gounod-Pabst "Faust" paraphrase. She also played the tenor's accompaniments, all without notes.

The singer's numbers were an air from Massenet's "Hérodiade," "O Paradiso" from "L'Africaine," "Cielo e Mar" from "La Gioconda," "Vesti La Giubba" from "Pagliacci" and several encores, including a broken English version of "Because." His tone has plenty of vitality and ring, in spite of frequent throatiness and unsteadiness.

T. J.

### HEMUS REPLACES BISPHAM IN "LA SERVA PADRONA"

Cast Changed in Production Which Lucy Gates Will Take on Tour Next Season

When the Society of American Singers produced Pergolesi's "La Serva Padrona" a few years ago Percy Hemus alternated with David Bispham in the baritone part.

Hemus is again stepping into this part, replacing his older colleague, because instead of David Bispham, who was previously announced to sing the part of Doctor Pandolfo in the production, which together with The Little Symphony, George Barrère, conductor, Lucy Gates will present on the road this season, Percy Hemus will do so.

Mr. Hemus will likewise be heard in a solo group on the miscellaneous program, which precedes the delightful little Opéra Comique, as also will Miss Gates, the Little Symphony and its soloist-conductor.

### John Warren Erb Engaged as Official Accompanist of Lockport Festival

John Warren Erb, the New York conductor, song coach and accompanist, is to appear in September at the National American Musical Festival, Lockport, N. Y., where he has been re-engaged for the third year as official accompanist. This year at Lockport, Mr. Erb will accompany such artists as Christine Miller, Cecil Arden, Mildred Graham, Cecil Burleigh, Mary Welch, Dorothy Follis, John Smallman, Idelle Patterson, Margaret Weaver, Helena Himes, Rebecca Hepner and Lotta Madden. After the busiest season of his career Mr. Erb has been resting during the month of August at the country home of his parents near Massillon, Ohio. He plans to return to New York the middle of September for the new season.

### Caruso to Give Concert in Montreal Late Next Month

MONTREAL, Aug. 25.—According to an announcement by Louis H. Bourdon, Montreal impresario, Caruso will sing in concert here under his management late in September. The details of the concert have not yet been given out, but it is thought likely the tenor will be assisted by other artists. However, it will make little difference, for Caruso will be the one in whom will center the chief interest.

B. D.

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Would be the thought that in my heart I'd cherish,  
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### MUSIC IN TACOMA

Mr. and Mme. Zanco de Primo Substitute for Schumann-Heink

TACOMA, WASH., Aug. 20.—After numerous vicissitudes and last-minute efforts to find a substitute for Mme. Schumann-Heink in the last of the series of civic concerts held in the Tacoma Stadium, an arrangement was made by which Zanco de Primo, tenor, and his wife, Eugene Wandeyne de Primo, pianist, hurried to Tacoma from Omaha to present a joint program on the evening of Aug. 12. The cancelling of the Schumann-Heink date, said to have been due to an accident sustained by the contralto soon after the recent tragedy which took from her another of her sons, caused much disappointment, as she is a favorite with the Stadium audiences. It is planned to include here again, if possible, in next year's concert series.

The de Primos were cordially received by an audience of about 3500. So large is the seating capacity of this great open-air meeting place, that several thousand persons seems only a handful there. Liberal applause was given the pianist, who was the first to use the

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## "Love, the Foundation of All Teaching," Says David Zalish

Teaching a Gift to Art, as Well as Performing—Study of Psychology of the Student a Necessity—They Should Have Freedom of Speech—Pupils Often Better Musicians Than Their Teachers



David Zalish, Rumanian Pianist

DAVID ZALISH, the young Rumanian pianist, who was heard in recital last season at Aeolian Hall, has some original ideas of the attitude of pupil to teacher and vice-versa. "Teaching," says Mr. Zalish, "is a contribution to art quite as valuable, if not more so than the practise of the art. The first duty of a teacher is to find out whether there are real possibilities in the prospective pupil to make the pupil feel confident that the teacher possesses the knowledge and ability to bring out and develop every bit of talent the student may possess."

"Love is the foundation of teaching even the piano. Of course certain students may not show any ability during their first or second year of study, but through the teacher's sincerity, by not discouraging the student, the teacher may bring out possible results. It is therefore important to each individual teacher to read and study the character of every student, to know how to approach each one individually. If there is a fault, locate it quickly and go after it, so that in a few minutes the pupil can see the difference."

"Give the student freedom in the expression of his thoughts and opinions by continually making him conscious of the fact that you are the teacher and he is only the student. It frequently happens that the pupil is more talented and brilliant musically than the teacher, who may be merely a master of technique and his art. In these cases it is decidedly unfair to keep the pupil under the domination of the teacher."

"Now if we have accomplished these facts and if the pupil is really a wonder, the proper presentation of him to the public, requires a great deal of consideration, and it is the teacher's duty that he or she start their career that offers the opportunity for a brilliant future."

"These facts must be well observed or the most gifted student may be lost through the carelessness on the teacher's part." P. A.

## PORTLAND ENJOYING CIVIC BAND CONCERTS

Royal Rosarian Band Attracts Crowds to Park—Local Artists' Offerings

PORTLAND, ORE., Aug. 13.—Programs of a much better character than are usually played by municipal bands are being given this summer by the Royal Rosarian band, of which J. B. Ettinger is the director. Mr. Ettinger is a fine musician and no "trashy" music is found on his programs. The audiences which attend these municipal park band concerts are showing great interest in the performances of the band and the music is received with marked enthusiasm.

Louis Victor Saar was host at a luncheon given at the Imperial hotel on Wednesday at which a number of this city's most prominent musicians were present. Those invited were William H. Boyer, Frederick W. Goodrich, Dr. John Landsbury, Carl Denton, Joseph MacQueen, George Wilbur Reed, Lucian E. Becker, Dent Mowry, Henry Bettman, Hy Eilers and Fred W. Hochscheid.

Mr. and Mrs. Saar left Portland on Saturday night for the Olympic mountains and Canadian Pacific resorts, after which they will go to Duluth, where Mr. Saar has been invited by the Minnesota Teachers' Association to conduct a Master's Class for three weeks. He will then go to Chicago. The work of the Chicago Musical College begins Sept. 13. Mr. Saar is head of the theoretical department.

Walter R. Jenkins, head of the community singing work in this section reports that for the month of July, under the auspices of the Portland Community and recreational in nature, many of them being held in conjunction with outings or celebrations. Mr. Jenkins thinks that the feature of the month was the training of a group of bakers' salesmen and managers into a chorus for the grocers' picnic. Another feature was a week's course in the art of song leading, at the northwest summer school of the Y. M. C. A. at Seabeck, Wash., when sixty-five secretaries were enrolled in this elective course. After conducting five sings, they will receive a certificate making them real song leaders.

Lois Steers of the firm of Steers-Coman, has returned from the East, where she attended the meeting of the National Concert Managers' Association

held recently in Chicago. She was elected a director of the association. She visited New York and while not yet ready to make announcements of the attractions secured for the coming season, she expresses herself as being well satisfied with the results of her visit.

J. Ross Fargo, treasurer of the Portland Opera Association, and one of the principal tenor singers in Portland, has been engaged as tenor soloist for the Temple Israel, succeeding Harold Hurlbut, who has gone to New York for advanced vocal study in opera and oratorio. Mr. Fargo is a pupil of Franz X. Arens and is at the present time tenor soloist in the choir of the First Unitarian Church and he will also retain that position, a position he has filled for six years. Mr. Fargo has a large vocal class, which he will continue teaching during the summer. One of his pupils, Cora Wold, has just gone to New York, where she will continue her vocal studies.

Leah Leaska was heard in concert at Scapoose, Ore., July 31. Constance Piper, formerly of Portland, more recently of New York, was her accompanist at the piano. The piano used was the Chickering Ampico.

William A. Boyer, instructor of music in the public schools of this city, has just completed a six weeks' summer term at Eugene, Ore., in the extension course of the University of Oregon. Mr. Boyer had a class of thirty-five teachers, whom he instructed in methods of teaching music in primary grades in public schools.

Henri Keates, organist of the Liberty Theater, is writing an interesting series of articles for a local paper. N. J. C.

## Philip Gordon Takes Life Easily During Summer Vacation



Philip Gordon, Pianist, "Snapped" With Two Juvenile Acquaintances

Philip Gordon, pianist, is seeking relaxation from the fatigues of concertos and classic and modern groups, by returning to the simple life. Mr. Gordon is at present summering in the woods and will not return to civilization until the last moment. He will then get to work in earnest to prepare for a long list of concert appearances during the coming season.

## BOY CHORISTERS VISIT SACRAMENTO

Paulists and Whitney Choir Both Heard Within Week by Great Throngs

SACRAMENTO, CAL., Aug. 8.—For the second time in one week, Sacramento was privileged to hear a boy choir. Recently the Paulists were enthusiastically received at the Clunie Theater. This was the second visit the singers have made to this city in two years and, as before, their concert fulfilled every expectation. The well trained chorus of the young boys and men gave a notable program of music of a very high standard. The first group was composed of sacred music of the sixteenth and seventeenth century and did not seem at all difficult to the youthful singers who sang every number without music. The second group contained modern sacred music by Bach, Grieg and Arkhangelsky. Billy Probst sang Dvorak's "Songs my mother taught me." Thomas Coates also sang solos. John Finnigan, assisting tenor, gave several operatic arias and Irish ballads displaying both dramatic and humorous interpretative genius. Father Finn was a magnetic leader, Anne Wolcott, an artistic accompanist and Edmund Hurley, Sr., the chanter. In the afternoon the boys were guests of the Portland and Sacramento Ball Teams at Buffalo Park and previous to the game sang a few numbers.

The Whitney Boys Chorus of Seattle sang to overflowing audiences at the Grace Methodist and Westminster Presbyterian Churches on July 25 and 26. This unit of forty-three voices was selected from the 1000 who are working together continuously. Ranging from nine to seventeen in age, their youthful genius was a revelation to all. The chorus was well balanced, pleasing and most effective. The program was made up mostly of secular music with many novelties. Special commendation may be given to Rex D. Parrott, the organist of the company, for his remarkable composition, "The Forest of the Birds." With beautiful bass voice Floyd Murphy gave two pleasing solos, H. E. K. Whitney, the director, showing great ability and a winning personality so essential in the training of young voices. In both Seattle and Spokane, Mr. Whitney is well-known for his successful work with thousands of boys. The tour of the country is being made by automobile and has been educational and enjoyable to all. While in Sacramento, the choristers were guests of the Y. M. C. A. at a moon-light hike and picnic supper on the banks of the Sacramento River.

George Sims, manager of the playground department, has added vocal music to the municipal concerts and introduced the Capitol City Quartet at last Sunday evening's out-of-door concert. McKinley Park, with its ideally arranged stage, proves a beautiful setting for entertainments of this kind. James Luke, F. M. Martell, J. N. Harry and W. E. Hammond with W. F. Stone as accompanist, gave several offerings for the thousands who occupied the benches and lawns on a delightful summer evening.

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## Mountain-Climbing the Finest Relaxation, Avers Samuel Gardner

Composer-Violinist Spending a Back-to-Nature Vacation in Colorado, Finds Time to Compose a Concerto Between Horseback Rides—Recommends Effete Easterners to Seek Humility in the Great West

TO MUSICAL AMERICA the gifted violinist and composer, Samuel Gardner, has written the following impression of the West. Mr. Gardner is vacationing and composing at the same time, as his letter narrates. Here it is:

"Greetings from the glorious West: God's own country, untouched by the hand of man. The mountains and the valleys, the snow and the flowers, the streams a-rushing on and on, forever and ever, all making the most glorious symphony conceivable.

"Out here in Estes Park, Colorado, which is right next to the Rocky Moun-



How Samuel Gardner Is Seeking Inspiration in Colorado

tain National Park, I am very fortunate in being able to spend the summer absorbing all the beautiful things that are to be found here.

"This is a place above all where a great many of our younger artists should come to. Here lie the greatest qualities that all artists ought to seek. Here one soon finds out how small an atom one really is; how humble one should be toward the universe and its people. It is a great feeling, I think, to be brought to the point of realization that with all our qualities and development we are nothing in comparison to this tremendous country. We all grow to think that so much depends on us; so it's great to have it knocked out of us once in a while. Especially we who live in the East, where there is so much of the blasé spirit, it is a blessing to come suddenly upon such huge forces of nature and powers that will remain centuries after we are gone. The sensation of picking the most beautifully colored flowers right out of the snow on these great mountains is very fascinating. Seeing fresh snow fall on the peaks in July is a sight long to be remembered.

"As to my doings, well, most of the time so far has been spent with my horse, riding up and down the trails, of which there are so many. I have already climbed to the height of 14,000 ft. and hope to go higher if the snow on Long's peak melts enough for us to get through.

"You may be interested to know that I have been moved to write a violin concerto with orchestra accompaniment, which is nearing completion, and which I expect to perform in New York this winter for the first time. This is surely the country from which to derive the greatest inspiration and humbleness from those forces or powers that have created this huge and glorious country."

### Emma Dambmann Scores in Benefit at Weekapaug, R. I.

WEEKAPAU, R. I., Aug. 20.—Emma A. Dambmann, contralto, scored marked success as one of the featured soloists at the benefit concert given in the Weekapaug Inn on the evening of Aug. 18. She sang Meyerbeer's "Ah mon fils" from "Le Prophète," Leoni's "The Leaves and the Wind," Vannah's "Cradle Song," and also was heard in duets with Mabel Turner, soprano, and Duncan Cumming, tenor, both of whom offered groups of solos. Others who shared equal success included Aida Armand, reader, and Pauline Nurnberger, pianist.

### Letz Quartet Engaged by Numerous Colleges

The popularity of the Letz Quartet with educational institutions shows marked increase, and the majority of its engagements next season will be under these auspices. Recent contracts signed with their manager, Daniel Mayer, are with the Hill School, Pottstown, Pa.; the

Froehlich School of Music, Harrisburg, Pa.; Amherst College, Amherst, Mass., and Phillips Academy, Andover, Mass., and other colleges where it will appear include Columbia University, two concerts; Smith College, Northampton, Mass., three concerts; Coker College, Hartsville, S. C.; Sweet Briar College, Sweet Briar, Va.; Hollins College, Hollins, Va.; New York Educational Alliance, six concerts; Brooklyn, N. Y., Institute of Arts and Sciences, three concerts; and Miss Porter's School, Farmington, Conn. The Misses Masters School, Dobbs Ferry, N. Y., Harvard Musical Association, Boston, Mass., Mrs. Dow's School, Briarcliff Manor, N. Y., and Westover School, Middlebury, Conn.

### Alice Verlet on Western Tour

Alice Verlet, coloratura soprano, formerly of the Opéra and the Opéra Comique at Paris, is at present on tour of the Western states with the Edison Tone-Test Recitals in which the singer's voice and the records which she has made, are heard on the same program. Miss Verlet is assisted by Robert Velten, violinist, and Victor Young, pianist. The tour, which includes California, Arizona, Nevada and Idaho, will close Dec. 1.

Ignaz Friedman, the Polish composer-pianist, who is playing in South America, gave twenty-three recitals in Buenos Aires, Cordoba, Rosario and other cities during the month of June.

### PROSPECTUS ISSUED FOR YVETTE GUILBERT SCHOOL

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The prospectus for the second year of Yvette Guilbert's School of the Theater has just been issued. It is an admirable brochure, containing a charming portrait of this great French artist by Edouard Steichen and a preface by Mme. Guilbert herself. The work at the school includes dramatic and lyric interpretation, improvisation, folk-songs, plastique, vocal instruction, culture of the speaking voice, Eurhythmics (Dalcroze System), the French language and designing and execution of scenery and properties. There are to be lectures by Professors Harry Morgan Ayres, H. E. Krehbiel, Dr. Ludwig Lewisohn and Edgar Lee Masters.

Included in the booklet is Clayton Hamilton's article, first printed in *Vogue* last year, entitled "Yvette Guilbert Inaugurates a School." The plans for the projected building of the school on Park Avenue are to be found at the back of the brochure.

Eunice Prosser of the David Mannes School, is conducting classes for violin teachers who include children among their pupils, at the summer session of the Cornish School of Music in Seattle.

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## Oregonians Are Hosts to Mu Phi Epsilon

Nu Chapter of University of Oregon Acts as Host at First Convention in Eugene — Business Meetings and Festivities Occupy Entire Time



EUGENE, ORE., Aug. 12.—The annual convention of Mu Phi Epsilon National Music Sorority was held recently on the University of Oregon campus at Eugene. The convention members were the guests of Nu Chapter and were entertained at Hendrick's Hall on the University campus. The convention occupied four days. A part of each day was spent in business sessions. The remainder of the time was devoted to trips, talks, programs, and social events. President Campbell, of the University of Oregon, greeted the Mu Phis in a most cordial manner and gave an interesting

talk at one session. Dr. John J. Landsbury, dean of the University of Oregon School of Music, addressed the convention and discussed the working out of his musical plan for the state of Oregon. Dr. Landsbury also played a program of piano numbers.

The music delegates from the Mu Phi chapters represented gave their convention concert. This was held at the Eugene Methodist Church. The business sessions, addresses and other programs were held on the campus and the convention dance at the Hotel Osborn. The last social event was a banquet at the Hotel Osborn. Harriet Thompson Wright, Supreme President for the past four years, presided, and was the reci-

ipient of a splendid silver gift from her Mu Phi sisters presented with a brief

speech of exceptional love and devotion charmingly delivered by Edna Prescott Datson of the University of Oregon.

A committee consisting of Dean Landsbury, Jane Scotford Thacher, and John Stark Evans, of the University of Oregon School of Music, awarded first place for the best original composition to Marjorie Gallagher from Northwestern University School of Music at Evanston, Ill. The committee complimented Mu Phi Epsilon on having so much promising talent. The decision was based upon student workmanship and promise of development rather than upon ambitious attempts at modernism.

The convention of 1922 will be held in Washington, D. C., the invitation having been brought to the convention from Rho Beta Chapter by Dorothy DeMuth Watson, its delegate. It was unanimously accepted. The convention closed with election and installation of the following officers: Supreme President, Doris Benson; Supreme Vice-President, Lillian Braden; Supreme Secretary, Persis Heaton; Supreme Treasurer, Mildred Rood; Supreme Historian, Dorothy Watson; Supreme Musical Advisor, Jane Scotford Thacher.

### Maude Albert Applauded as Soloist at Lewisohn Stadium

Maude Albert, contralto, of Baltimore, won a very distinct success during the first week of August, when she was soloist with the National Symphony Orchestra at the Lewisohn Stadium in New York. Mrs. Albert sang "O Don Fatale" from Verdi's "Don Carlos" and delivered it with a plenitude of voice and artistic understanding. Her reception by her audience was a hearty one and as an encore she sang the popular "Kiss Me Again," by Victor Herbert.

### ADELAIDE GESCHEIDT AT LAKE COPAKE, N. Y.

New York Vocal Instructor Leaves for Month's Outing—Pupils Make Appearances

Adelaide Gescheidt, the New York vocal instructor, has been spending the month at Lake Copake, N. Y., after the heaviest season of teaching in her career had kept her busy in New York until Aug. 1, demonstrating her work as exponent and founder of "Vocal Art Science Standardized." This season her pupils have done excellent work both in the concert and operatic fields. Alfredo Valenti, basso, formerly of the Century Company, has returned from Australia where he appeared on tour with the Williamson Opera Company. He averaged five performances a week during the time he was there, giving thirty-five impersonations of Mephisto in "Faust" alone. Not once was he indisposed vo-

cally or obliged to cancel a performance.

The young American soprano, Irene Williams, not only won many admirers through her appearances at the Capitol Theater in New York, but accomplished the remarkable record of 116 performances of opera in eight weeks there, never missing a performance. In addition to her engagement at the Capitol she sang a number of concerts. Miss Williams has recently signed a contract to make records for the Brunswick Phonograph. Fred Patton, baritone, has also proved that his training has given him remarkable endurance and dependability. His engagements with many of the leading orchestras and the long list of standard works he has sung in his career as a professional singer have made him a conspicuous figure among the younger American singers. This month Mr. Patton, in addition to an appearance at the Stadium concerts, in New York, sang at the Asheville Festival. He has been booked for many engagements by his new managers, Haensel & Jones. The tenor, Judson House, who is only twenty-five years old, is another Gescheidt product. Mr. House has won marked favor in oratorio, having a repertoire of eighty standard works. He was soloist at Chautauqua, N. Y., this month, appearing there with the New York Symphony. He sang Walther's "Prize Song" from "Meistersinger" on a Wagner program, Handel's "Samson" and Parker's "Hosanna Novissima," as well as a joint recital with Alice Moncrieff. He returns to New York on Aug. 29, to resume his duties as soloist at St. Bartholomew's Church and the Temple Emanu El.

### Seneca Pierce Returns from Vacation

Seneca Pierce, young New York accompanist and composer, has returned to the city after spending his holiday in the MacDowell Colony at Peterboro, N. H. While there he added a number of new compositions to his list. Mr. Pierce appeared, late in July, at a concert in the Town Hall of Peterboro, where he played a group of MacDowell pieces admirably and also his own "Devil's Courtship." He has been engaged as accompanist for the Fall tour of Charles Hackett.

## Are You Interested in the National American Music Festival, Lockport, N. Y.

September 6th to 11th ???

### A List of Some of the Participating Artists and Songs They Will Sing:

- FRANCES INGRAM, Contralto**  
Hallett Gilberte—An Evening Song  
Ah! Love But a Day  
William Lester—Trail to the Shadow Land
- LOTTA MADDEN, Soprano**  
Cecil Burleigh—Song of the Brook
- MILDRED GRAHAM, Soprano**  
A. Walter Kramer—I Shall Awake  
Bainbridge Crist—You Will Not Come Again
- EARLE TUCKERMAN, Baritone**  
Homer Samuels—When Chloris Sleeps
- IDELLE PATTERSON, Soprano**  
Hallett Gilberte—A Spring Serenade  
An Evening Song  
Ah! Love But a Day
- MARGARET WEAVER, Contralto**  
A. Walter Kramer—I Shall Awake
- BLANCHE DA COSTA, Soprano**  
Homer Bartlett—Winds o' March  
Henry Hadley—When I Go Away From You
- MARY WELCH, Contralto**  
Hallett Gilberte—Two Roses
- EDNA DE LIMA, Soprano**  
Bainbridge Crist—You Will Not Come Again
- MINNIE CAREY STINE, Contralto**  
Hallett Gilberte—An Evening Song
- DOROTHY FOLLIS, Soprano**  
A. Walter Kramer—I Shall Awake
- CHARLOTTE PEEGE, Contralto**  
Bainbridge Crist—Into a Ship, Dreaming
- BERTHA ANN COOPER, Soprano**  
Hallett Gilberte—Song of the Canoe  
Forever and a Day

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## NEW MUSIC VOCAL AND INSTRUMENTAL

TWO PLAINTS FOR VOICE AND PIANO:  
"The Waning," "A Lover's Lament." By  
Carl Deis. (New York: G. Schirmer.)

These "Two Complaints," as their composer chooses to call them on his title-page, are art-songs, the first "The Waning" for low voice, with a range from low G to the E flat of the fourth space; "A Lover's Lament" for high voice, from E on the first line to A above the staff.

Let us preface anything we may have to say about these songs by impressing our readers that they are not for amateurs. Mr. Deis is here in his most serious idiom; he has, to be sure, done the lighter thing, and done it mightily well in "Come Down to Kew" and "Come Up, Come in With Streamers." But we feel he is at his best when he sets things like "The Waning." This is a Longfellow poem, "Autumn," one charged with a profound emotion, something not Longfellow's special attribute. Mr. Deis has gotten into it with remarkable naturalness, and has yet penetrated its spirit. His music is free in style, sort of post-Wagnerian in idiom. The opening phrases sound almost like instrumental recitatives of the Wagnerian orchestra; but on closer examination one recognizes a deep Mahler influence. Here the relation of voice and piano is akin to the treatment Mahler gave them in his famous cycle of "Kindertotenlieder." Whether or not Mr. Deis knows that cycle he will be interested in noting how the melody line in the right hand of the piano against the flowing accompaniment in eighth notes in the left, beginning with the third measure of the second line on Page 3 correspond with some pages in Mahler.

We have seen songs of Mr. Deis's before; we remember some fine Oscar Wilde songs and others, too. This song, "The Waning," we like best of all the music we know by him. It is a sincere and deeply felt song; when Mary Kent sang it in manuscript at her New York recital in March, 1919, we praised it in our review of the recital in MUSICAL AMERICA. And we praise it again, as a really exceptional song for a low voice, a real low voice song. There is a dedication that reads: "In memory of my father."

Interesting as "A Lover's Lament" is in design and in the independent flow of its melody, it moves us less than the other song. Mr. Deis has made a lovely song of the William Martin Johnson poem, a song that not every singer will understand because of the very individual treatment given the voice, which moves in 9/8 against the piano in 3/4. And the figure of a unison in three octaves, which occurs in the prelude to the song and in various points in it over rolled arpeggiated chords, adds a modernistic feeling to the whole composition that is very refreshing. There is stamped on this music that unquestioned seriousness of purpose and sterling musicianship which command respect in a day when amateur song composers flood the market with their "made at the piano" songlets, calculated to please the rather ignorant singers and more or less musically educated public.

\*\*\*  
"THE LIGHT." By Frederick W. Vanderpool. (New York: M. Witmark & Sons.)

To a text written by Greek Evans, the young American baritone and Ray Nicholson, Mr. Vanderpool has written his new song, "The Light," which Bonci has accepted and will sing in his concerts next season. It is a song of melodic freshness, conceived in the manner of some of the best d'Hardelot songs, with a big climax at the close, the kind of climax that audiences dote on. The song is issued in three keys, high, medium and low.

\*\*\*  
"TRANQUILITY." By Cyril Scott. (New York: G. Ricordi & Co. London: Elkin & Co., Ltd.)

This is one of two "Songs Without Words" by the gifted Englishman, who is coming here in the next month for his first tour. But they are not songs without words for the piano, like those of Mendelssohn. They are "Songs Without Words for Voice and Pianoforte," to quote the title page *verbatim*. Not exactly new this idea, for Rachmaninoff has written a very beautiful song along the same lines, a song about which he

is said to have related that the melody came to him, that he thought it a fine one and that he could find no poem fine enough that would fit it; so he set it alone as a vocalise.

The Scott "Tranquility" is a beautiful slow movement, in truly atmospheric style, in which the singer sings a melody without any words. Mr. Scott in a footnote suggests that the "ah," on which the singer would naturally sing, be made not too pronounced, and that an attempt be made "to avoid monotony by varying the vowel (as imperceptibly as possible) where the occasion demands!" It is for a high voice.

\*\*\*  
"THE BELL OF DOJOJI." By Koscak Yamada. (New York: Composers' Music Corporation.)

This is one of "Two Legendary Poems of Old Japan" by the Japanese composer-conductor, Mr. Yamada, who labored for Japanese music in America season before last. It is set for baritone voice and orchestra, the orchestral part being here reduced for the piano. The poem is an excellent one by Frederick H. Martens and the music, like most of Mr. Yamada's productions, is evidence of how much a Japanese can learn about musical composition by studying in Germany.

There is no personality in this music, or very little; but it is very well written and ought to be attractive with its orchestral dress. We heard Mr. Yamada's first orchestral concert at Carnegie Hall in 1918 and we know how well he orchestrates.

\*\*\*  
"IN MY GARDEN." "Thy Heart's a Rose," "Approach of Night." By Claude Warford. (Boston-New York: Arthur P. Schmidt Co.)

The most ambitious of these three new songs by Mr. Warford is "Approach of Night," which he has inscribed to Florence Easton, soprano of the Metropolitan Opera Company. It is a concert song of much atmosphere, achieved with comparatively simple means—that is, in the year 1920, of course—and from the standpoint of the singer a grateful thing to sing. The poem is by Clarence Urmy and is well done.

The other two songs "In My Garden" and "Thy Heart's a Rose" are what are known as "teaching songs," though they, too, will probably be heard on programs. "In My Garden" is almost in folksong style, unaffected diatonic writing that is innocent in its every inflection. There is a ballad touch to "Thy Heart's a Rose," which ought to make it popular. And the opening phrase for the voice recalls the main theme of Alfred Grünfeld's once popular Romanze in F Sharp Major for the piano. These two songs are dedicated respectively to Elizabeth Eckel and Lola Gillies.

All three songs are the utterance of a musician who feels his music naturally and whose knowledge of the voice, through his experience as a vocal teacher, ought to equip him splendidly to write the singable songs he writes. The songs are issued in high and low keys.

\*\*\*  
"FLIGHT OF SWALLOWS." "Leonora," "A Song at Twilight." By Frederick A. Williams. Op. 100. (Boston-New York: Arthur P. Schmidt Co.)

Mr. Williams has a reputation for writing good piano music for teaching and these three pieces prove it. There is no physiognomy in this music, we make bold to say; but there is a melodic flow and a sense of what is effective on the piano displayed here that many a more individual composer cannot offer.

"Flight of Swallows" is a *valse caprice*, that is as well sounding as the famous Durand waltz, which we used to play with zest in our "piano-lesson days," while "Leonora" is a very pretty mazurka. The third piece "A Song at Twilight" is a sentimental *romanza* affair, that will warm the hearts of many pupils; for on it they will lavish the same tenderness that later they will bring to the slow movement of a Beethoven sonata, when they have arrived further in their studies.

ROMANCE. By H. O. Osgood. (New York: G. Schirmer.)

Romances for violin and piano are not rare birds, but this one by Mr. Osgood is a rarely good one. It is not modern in feeling, cast rather in a sort of Saint-Saëns style, with a sturdy Teutonic touch here and there. Well written for the violin the piece is and the piano accompaniment is also managed with skill. Mr. Osgood is a great believer in melodies and he pours out a genuinely singing variety of it in this piece; there are places that are lacking in authenticity, places where the composer has written a phrase that is like some other things we know. But on the whole it is a very fine piece and one that ought to have many hearings during the coming years in recital programs. It is about time, we should say, that concert violinists playing in this country woke up to the fact that there is a lot of very worthy music for their instrument by American composers.

\*\*\*  
"MUSIC, WHEN SOFT VOICES DIE,"  
"Hymn to the Virgin." By Paul Eisler.  
(New York: G. Schirmer.)

This lovely poem of Shelley's "Music, When Soft Voices Die," has been done justice to as a solo song by Henry Holden Huss, as a chorus by Granville Bantock, to name just two settings which impressed us distinctly at the time of their publication. Mr. Eisler has set the poem for a high voice with piano accompaniment. We know Mr. Eisler as a composer and as a conductor; in the latter capacity he has always seemed to us more able. Yet this song has a melodic charm, and although its impressionism strikes us as a bit intentional—Mr. Eisler is, of course, more at home in writing a *Lied*—it ought to work out nicely in a recital group. Less may be said for his setting of Poe's "Hymn to the Virgin," for which he has provided thoroughly four-square conventional music, also for a high voice with piano. The poem is so much finer than the music that one cannot help wishing that it had come into the hands of a more original composer. Also the range is too great, from B flat below the staff to A flat above. We do not understand why a musician who has been so closely associated with singers, (he was for a time accompanist for Mme. Gadske and has been an assistant conductor of the Metropolitan Opera Company for a number of years before the war and again last season, when he prepared "Parsifal" for Mr. Bodanzky,) should write a simple song with such a sweeping range.

The "Hymn to the Virgin" is also issued in octavo form as an anthem for mixed voices and organ. It will probably be better in this form than as a solo song.

\*\*\*  
NOVELETTE. By Felix Deyo. (New York: G. Schirmer.)

Here is a piano piece that is more American in spirit than anything we have seen in months! Mr. Deyo is a young New Yorker, if we are not mistaken, several of whose compositions have been played by that splendid young pianist, Edward Morris, to whom this Novelette is dedicated.

Mr. Deyo knows how to write for the piano and he has something of his own to say. This Novelette is an ingenious treatment of a simple tune, a tune which the composer has unquestionably recognized was one that would be very innocuous without a solid development. He has given it that and accordingly made a sterling piano composition, one that ought to appeal to concert players. There are harmonic touches in the piece that show Mr. Deyo a keen and sensitive musician.

\*\*\*  
"SECOND STEPS FOR THE YOUNG PIANIST." Scholastic Series, Vol. 84. By Hazel Gertrude Kinsella. (New York: G. Schirmer.)

The natural successor of the same author's "First Steps" for beginning pianists, Hazel Gertrude Kinsella's second volume in her instructive course has the same merits of clear and easily comprehensible presentation as its predecessor. There are ten lessons, covering approximately ten weeks, and when he has completed this book the pupil, to quote the author's preface, "will have acquired enough technique to be able to play little classics in a very musical and expressive manner."

F. H. M.  
John Small, conductor of the Los Angeles Oratorio Society and singing teacher in that city, is spending several weeks in his former home of Boston for the purpose of coaching with his former singing teacher, Frank E. Doyle.

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## Lhévinne Ends Summer Session in Chicago



Photo by Kaufman Fabry Co.

Josef Lhévinne, the Russian Piano Virtuoso, and His Class at the American Conservatory in Chicago

CHICAGO, Aug. 12.—Josef Lhévinne, the distinguished Russian piano virtuoso, closed his teaching engagement at the American Conservatory, on Aug. 7, and left for New York City on the evening of that date, to join his family. After a most strenuous season, Mr. Lhévinne admitted that he really had enjoyed his teaching, even if that also was more than strenuous. He had an extremely large class, as his fame attracted artist-pupils and teachers from all parts of the country. A noteworthy fact was that seventeen Chicago musicians were to be numbered among the class. In addition to the private lessons he conducted four repertory classes weekly, which were crowded each morning. Some splendid talent was found among members of the class, and Mr. Lhévinne often

expressed his especial interest in several of his pupils. The so-called "playing" members of the class performed in turn, various compositions which were criticised by Mr. Lhévinne, who then often illustrated his points on a second piano.

It was a general comment among those who attended the class that Mr. Lhévinne was not only one of the world's greatest artists, but also possessed all of the necessary qualifications of the ideal pedagogue. Although strict and persistent in his criticisms to the last detail, his patience and kindness endeared him to all. One of the most interesting features was his own informal recital to members of the class, after one of the last meetings, when the pianist held his audience spell-bound.

The following is a list of those who either received private instructions from Mr. Lhévinne or attended his repertory

classes during the summer: Mrs. Marie Andersen, Mrs. Regina Appel, Susannah Armstrong, Aaron Ascher, Mrs. M. Ashberry, Electa Austin, Lura M. Bailey, Lyell Barber, Esther Beck, Cleveland Bognet, Mrs. J. Proctor Brown, Maude Brown, Norma Brown, Mrs. W. G. Buttree, Otto G. Byer, Mrs. Mary H. Call, Loretta C. Cace, Nell Cave, Anna Chinlund, Elizabeth Price Coffey, Viola Cole, Lillian Deckman, Lucie Dodd, L. N. Dodge, May Doelling, Clara Eness, Minnie Fitz Hugh, Ruth Flynn, Ada Gane, Anna Hurst, Anna Harris, Mrs. Roland Harrison, Opal L. Hayes, Doree Holman, Adalbert Huguelet, Anna E. Hulman, Lucille C. Jolly, Elizabeth Jones, Georgie Sue Jones, Crawford Keigwin, Elizabeth Lee Kelly, Elzora Kinsolving, Mrs. H. L. Kohler, Helen Knowles, Frederic Libke, Orvil A. Lindquist, Ernest Lachmund, M. Jennell London, Gertrude Lowry,

Miss L. Lorrick, Mrs. Montgomery, Evelyn MacDonald, Anna M. McGrath, M. E. Montcastle, Mrs. Jack Miller, Mrs. M. Michaelis, Lora Miller, Grace Nicholson, Albertine Nelson, Alice M. Olsen, Mabel Osner, Prudence Overstreet, Miss M. Overstreet, Viola Palmer, Mrs. K. Peeples, Helen Peters, Mrs. D. C. Peterson, Elzora Poin-dexter, Arthur Poister, Elizabeth Platner, M. H. Raunborg, Mrs. J. L. Roberts, Veda Roe, Malcomb Rowles, Mrs. Esther Royce, Jerome Sage, G. F. Soderlund, Elsie Smith, Mrs. Edna Sollitt, Mrs. Clarissa Stewart, Franklin Stead, Helen Taylor, Bessie Todd, Ivy J. Trimmer, Amelia C. Umnitz, Clair J. Velie, Miss Leslie Ware, Clifford Wassell, Grace B. Waugh, Grace Welsh, Sara Werblofsky, Mark Wessell, Corinne Williams, Antonio Wolters, Adelyn Wood, Lucie Wright, Mrs. Harriet Young.

### Urges Briefer Program-Notes

Writer in "Musical Opinion" Also Wishes Applause for Soloists Abbreviated—Symphony Concerts Through Oriental Eyes

"AUTOLYCUS," under which pseudonym a witty writer holds forth in the London *Musical Opinion*, has again written one of his amusing articles in the manner of a Chinese observer of musical matters. Some of his lucubrations (this time apropos of orchestral concerts) are pertinent to conditions in this country and are besides "highly diverting," as Samuel Pepys would say.

Of program-notes, he remarks that "they contain many pages, being indeed of the nature of a small book; and on these pages certain of the writer-mandarins are hired to write words describing the various musical works which the minstrels are to perform. I have ob-

served that very few of the hearers read these writings; I inquired of one the reason for this neglect, and duly noted his reply. It contained some strange words, which I have not yet met with in my studies of the literature of the island; but doubtless he to whom I spoke was a poet, and so used language of a type more flowery than that in general use.

"He said, 'Why don't we read the bally notes? Well, to begin with, most of them are unnecessary. The first work to be played to-night is Beethoven's Fifth Symphony. Now this Symphony is played all the year round by all our orchestras every few weeks or so, till everybody knows it backwards. Yet if you turn to

the programme you will find three solid pages about it,—telling us at what period of the composer's life it was written, when it was first performed (I'd give a lot to know when it would be played for the last time), the old blarney about 'fate knocking at the door,' and so on. We even have quotations in music type. Now, the Johnny who wrote these three pages doesn't do it for a hobby, what? Not much! He writes it for good hard money."

"Now, is not this a lamentable waste, O Wun? I have considered the matter, and it is clear to me that these programmes can be reformed in one of two ways. They may be reduced in size by the omission of descriptions of any but new or strange works. Many of them could be printed on one page and sold for one of the lowest coins, which they call (I know not why) a penny. This economy would, of course, reduce the wealth of the mandarins who write the descriptions; but these men are so highly paid and have so many journals beseeching them for writings that they are already among the most affluent and pampered men on the island.

"Great sums are spent on the minstrels who do things alone,—hence called soloists. Often two are hired to perform at a concert whereat a full band of minstrels is also engaged. If this band be set to play good music, no soloists—or, at the most, one—should be required to provide relief of any sort. Moreover, these soloists are the cause of much waste of light, and of time as well (and time, as our Wise One saith, is money), by reason of their own exceeding vanity and the foolishness of some portion of the hearers, who show their

approval by making uncouth noises, which they continue for a long period, during which the soloist comes to and fro with many smiles, using as much haste as is seemly, in order that the recalls (as they name these returns), shall be many in number, that the soloist may therefore demand greater rewards when next hired.

"Greet for me Mrs. Wun and the little Wuns.

"Written by the hand of YU LI,  
"Of O-Hang, now in London."

### MANY APPLICANTS FOR FREE ORGAN SCHOLARSHIPS

Dr. William C. Carl Finds Wide Interest in the Berolzheimer Foundation at Guilmant School

An unprecedented rush for the free scholarships at the Guilmant Organ School has followed the announcement regarding the opportunity for a year's study in this institution. City Chamberlain and Mrs. Philip Berolzheimer, who annually make this a possibility, are keenly interested in the success of young and aspiring organists. Never before has such an interest been manifested as is shown in the advance list of applications both for the scholarships as well as the regular enrolment at the Guilmant Organ School. The plan of work is made to conform with the demands of the day and comprises the basis of a sound and systematic course of organ study and the subjects that accompany it.

Dr. William C. Carl will this season receive a large number who will study the organ privately with him in addition to the regular school work. The faculty will return from their holidays and be ready for the re-opening Oct. 12.

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## Eminent French Musicians See Dawn of New Musical Art in America

Cortot, Monteux and Schmitz Proclaim Their Faith in Growing Sensitiveness of Yankees Toward Music—Boston Symphony Leader in Paris Interview Declares Gallic Compositions Are Not Always "Well Understood" Here—The Opéra and Opéra Comique May Effect Fusion Because of Financial Situation—New Ballet by American Composer to Be Produced at Opéra Comique

PARIS, July 29.—The vacation season is ending. The Frenchmen of America have reached the end of their period of leave and after several months' rest are already preparing to leave for the United States. I thought it interesting to interview several of the most noted on their impressions derived in the course of their American stay. Alfred Cortot, pianist, thinks that there is no public more nobly athirst for new beauty than the American. He says:

"What chiefly struck me in the United States was, in spite of my feeble knowledge of the English language, not to find myself a stranger but also to understand people and, I hope, be understood by them in return. The serious taste and the ardent cult of music creates there secret but powerful ties between the interpreter and his audience. What struck me equally in the United States was to see the love of art developing, not in the European manner by selection (that is to say, in wishing to reach not the crowd but a small group of connoisseurs or artists) but on the contrary, in a large and democratic manner, music having more and more a tendency of a social art."

"I do not think there is a public more eager for new beauty than that which frequents dutifully and in an almost religious spirit the concert halls of America. If sometimes one may regret that a sentimental or rhythmic banality is to be found side by side with a great work of musical literature on a recital program, you can be certain, on the other hand, that the public is not responsible for it. In a very short time such errors will no longer be tolerated so certain is it that American artistic ideals are being elevated and purified. The public's love of music will soon exceed its taste for virtuosity or for the virtuoso—last trace of a heritage bequeathed by the America of yesterday, of which the Americans of to-morrow are hastening to free themselves."

### Monteux Praises Technical Achievements

"What strikes me most forcibly from the standpoint of music in the United States," said Pierre Monteux, conductor of the Boston Symphony, "is the quality of orchestras in general, and their care for technical perfection. Of course it sometimes happens that this quality manifests itself to the detriment of expression, but the value of the instrumental groups is such, in the majority of cases, that the care brought to virtuos-

ity permits the most perfect executions. "French music is now considerably played in the United States. As this has not always been the case, it is not surprising that it should not always be equally well understood. Criticism, and particularly the comments of writers in the newspapers who have real musical knowledge, will be able to exercise a very educative influence in this sphere."

"One must not trust too much to the somewhat reserved appearance of our American friends. They conceal warm hearts and souls under an exterior which may seem cold to us. They are a great people, sensitive to the finest flights, and they have abundantly proved this."

### Science to Aid Art

"America," said Robert Schmitz, pianist, "seems destined to play an extremely important part in the development and evolution of musical art. You understand that evolution does not always signify progress to me, since progress in art has no significance, ideal beauty being in itself indefinable. The American public is, at the present time, one of those most thoroughly interested in music. Music is not merely a need for it; Americans do not find in it merely a physical satisfaction but also the satisfaction of a moral ideal. The greater part of the public is very familiar with the subject. This large body appreciates and understands the modern tendencies of music to whatever school such music may belong, though its taste is chiefly for contemporary Russian and French composition."

"By means of its spirit of invention and adaptation, which is one of the most precious gifts of modern America, it seems likely that the mechanical genius which it possesses will enable the nation to place its scientific methods at the service of art, that is to say, for example, to build electrical instruments of a superior sonority and to realize the gradation of sounds remote and near, thanks to the synthesis of sounds already obtained by experiment. In any case, the future of art is full of promise in the United States. The genius of that country is henceforth intimately bound to the development of music."

### New Operas to be Given

In spite of the difficulties of the hour, the opera is preparing for its coming season. Among the works which M. Rouché is planning to offer, are "Antar," by Chekri-Canem, music by the lamented Gabriel Dupont. M. Franz will be the principal singer in this work, for which the scenery will be painted by M. Dufrène. Another work will be "Padnavati," opera ballet in two acts, music by Albert Roussel. "Frigolent," ballet in one act by Jean Poueigh; "Cydalise," ballet in three tableaux by Gabriel Pierné, are likewise included among the novelties. Mlle. Zambelli will be the star of "Cydalise."

Among other works restored to the repertoire are the "Troyens" of Berlioz, although the work has not yet been cast; the "Fille de Roland," by Henri Rabaud, which formerly was presented at the Opéra Comique.

### Deficits Confront Opéra

The situation at the Opéra remains the same; full houses, good box office receipts, though insufficient to cover expenses, which necessitates an increase in the subvention. The Chamber allowed the Comédie Française an increased subvention but not the Opéra. M. Rouché's problem is whether this deficit can be made up or not. Several solutions have been thought of, among them a union of the Opéra and the Opéra Comique, with an agreement between the directors of both houses. This agreement would extend to a fusion of the repertoires and companies. "Carmen," for example, could thus be played on either one or the other stage. But M. Rouché objects, with reason, to this combination, for while his company could lend Mlle. Chenal to the Opéra Comique, the Comique has not

a large number of artists whose talent would suit the Opéra. He also says that the settings of one stage would not fit the other, and that he does not see what advantages would result from this association.

Concerning the personnel, the management of the Opéra foresees other difficulties. Without speaking of artists engaged at a very high fee outside of France, it will henceforth be necessary to keep in mind an association of directors in the provinces, who have created an organization permitting certain artists to receive higher fees than they are paid at the Opéra. Finally, the Wagner question still remains unsolved. It is a question which deeply concerns the composition of the Opéra's program.

Sometime ago there was debated the engaging of the Opéra House by the Association of Padeloup concerts, the conductor of which is Rhené-Bâton. M. Sandberg had made offers to M. Rouché; offers which depended for their acceptance on the authorization of the Ministry. The list of conductors is now complete. M. Ruhlmann, who has been ap-

pointed at the Théâtre de la Monnaie in Bruxelles has been replaced at the Opéra by Philippe Gaubert.

At the Opéra Comique the situation is flourishing. The management announces for the coming season several novelties, including "Le Roi Candaulé," by Alfred Bruneau and Maurice Donnay; "Forfaiture," in five acts by Millet and A. de Lorde, music by Camille Erlanger; "Dans L'Ombre de la Cathédrale," a lyric drama in three acts, taken from Ibanez' story, adapted by Maurice Léna and H. Ferrare, music by Georges Hild; "Conchita," opera in six tableaux, taken from Pierre Louys' "Femme et le Pantin" by Maurice Vaucaire, music by Ricardo Zandonai; "Sainte-Odile," legend in three acts by Lignereux, music by Bertrand; "Caprice de Roi," opera-comique in four acts, by A. d'Artois and L. de Larmandie, music by P. Puget.

Some one-act works scheduled are: "Camille," by Marc Delmas; "Les Uns Et Les Autres," by Max d'Ollone; "Fra Angelico," by Hillemacher; "Dante Liberlule," ballet by Blair Fairchild, the American composer; "Messouda," by Ratz; "Griffe," by Mr. Fourdrain.

Among the revivals we find: "Pelléas et Mélisande," Debussy; "Ariane et Barbe Bleue," Paul Dukas; "Cosi fan Tutte," "Fidelio," "Beatrice et Benedict," Berlioz; "Don Juan," "Orphée," "La Habañera," Laparra; "Les Bavards," Offenbach; "Le Chemineau," Leroux; "Le Voile du Bonheur," Pons; "Le Pays," Ropartz; "Le Roi Aveugle," Henri Fevrier; "Les Armaillis," G. Doret.

Louis Hasselmans has been engaged by Albert Carré to conduct several important works next year and a number of unpublished pieces. At the Conservatoire the question is now settled that Henri Rabaud will replace Gabriel Fauré as head of the institution, beginning with October.

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## Kreisler Gives All His Savings to Suffering European Children

Will Play for Berlin Poor in September—"We Understood Each Other," He Says of Americans—Leo Blech's Comic Opera Proves Success—Hertz Tells of San Francisco's Musical Growth

BERLIN, July 16.—Fritz Kreisler, who recently arrived here with his wife, was kind enough to ring up your correspondent. A couple of hours later we met at the Hotel Adlon, both with our American wives. In the last moment, just before his departure, I also succeeded in getting Dr. O. P. Jacob, general manager of MUSICAL AMERICA, and with him came our Berlin representative, Hugo Bryk, an old friend of Kreisler's from his Vienna days. So the six of us had a good chat together on all kinds of matters. Foremost of all was the aid campaign, which Kreisler has started for the benefit of the suffering children in Central Europe. He himself has sacrificed all his savings and a good deal of his health in this good cause in which his wife is an excellent helpmate.

Much of what I heard, however, is not intended for publication. Of the Americans during the war, Kreisler said: "We understood each other and therefore respected each other." The American Government always treated him with kindness. Now he is here not as an artist but as a benefactor, and is going to Vienna to visit his father. In September he intends to return to Berlin to play, not for himself, but for his poor. It is charming to observe how this great artist is also a great and kind man.

The next day I met, after a period of several years, Alfred Hertz who had come across from San Francisco with his wife. He is visiting relatives in Frankfurt-on-the-Main and is then going to a seaside resort. He proudly told us of the great development of musical life

in San Francisco, the home of his wife, and I was pleased to hear how highly the famous conductor, who was born close to my home, is esteemed over there.

### Blech's Comic Opera a Success

Following the trend of the age, the Berlin General Music Director, Leo Blech, has also joined the ranks of musical comedy composers. The refined comic opera is dying, the war having yielded it the last blow. Therefore, there is a satisfaction in seeing serious, artistic composers trying to raise this gradually sinking line of art to a higher level. But "charity begins at home" and therefore Leo Blech ought first to have looked for a suitable libretto, better than the one August Neidhardt wrote in his "Grasswidow." The clever idea of this one is already exhausted in the second act. A miniature prince condemns his son-in-law, for reason of a hunting excursion made without leave, to a week's separation from his adored young wife, but is however fooled in a comic manner by the amorous young noble. Such matter yields very little interest, even if ever so well decorated with neat, but old situations. The composer therefore could also do his best almost exclusively in the second act, which alone shows a real, even if somewhat broad, masterly composed finale. If Blech, whose inventiveness is lighter than the rather viscid orchestral arrangement in the musical comedy, were to bring more varied forms, and did not always fall back into the three-four time, his new musical comedy would, in a way, be a marking point in the development,

considered from a musical and stylistic point of view.

The success, owing in a great measure to the splendid production, musically by Blech himself, and scenically by Gustav Bergman, state actor and summer impresario, was very great. The first stars of opera and musical comedy had been engaged, the graceful Vera Schwarz and the smart Frankfort tenor, Erik Wirl, as the princely couple; the neat Elli Leux and the comic Waldemar Henke as peasant lovers, then Franz Gros, highly comical, as *Duke Amadeus XXV.*

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### Helen Yorke Sings at Saco Valley Festival in Maine

BRIDGETON, ME., Aug. 25.—Helen Yorke, soprano, was one of the leading artists at the Saco Valley Festival, where she was much applauded because of her artistic singing and gracious manner. Miss Yorke sang three groups of songs besides "Caro Nome" from "Rigoletto," and "Una Voce Poco Fa," from the "Barber of Seville." The audience was so insistent that she finally added Strauss' "Primavera Waltz," and "Vous Dansez Marquise" by Lemaire. The assisting artist was Marion Haskell, violinist, and the accompanist was Mary Simms.

### F. E. Percival to Direct Public School Music in Altoona

SIoux CITY, IA., Aug. 25.—Frank E. Percival, who has been director of music in the schools of Sioux City for five years, left to-day for Altoona, Pa., where he has accepted a similar position in the schools of that city. Mr. Percival was also director of the choir in the First Methodist Church, which position has been taken over by Luverne Sigmond, tenor soloist of the choir. W. R. Poisset of Gallion, Ohio, has been appointed to take charge of the music in the schools. Mr. Percival was a correspondent of MUSICAL AMERICA during the five years he was in the West.

### Lola Jenkins, Soprano, Weds

Lola Jenkins, the young New York soprano, daughter of Mr. and Mrs. L. L. Jenkins, was married to Travis Martin Fewell on Saturday, Aug. 21, at the Hotel Majestic, New York.

## Texas Pedagogue Is Honored at Welsh Eisteddfod



T. S. Lovette, Dean of Music Department at Baylor College.

T. S. Lovette, dean of the music department at Baylor College, Belton, Texas, is a visitor at the semi-national Eisteddfod in Wales, where he was invited to the platform and introduced to an audience of five thousand persons. Several years ago Mr. Lovette was one of the adjudicators at the National Eisteddfod at Barry, so he is not a stranger at these festivals. He has had the pleasure of meeting many old friends, among whom is Samuel Langford, critic for the Manchester Guardian.

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## Commonwealth Opera Company Plans English Opera at Lexington

Venture Primarily for Those Who Do Not Understand Foreign Tongues—Look for Support from Audiences Rather Than "Angels"—Native Composers and Artists to be Encouraged

OPERA in English is the principal aim of the Commonwealth English Opera Company, although as stated last week in *MUSICAL AMERICA*, groups of Italians, French, Greeks, Spaniards and other foreigners will be encouraged to present their own music and drama in the big theater.

"There is nothing competitive or new about our scheme," said John Edwards Acker on behalf of the National Commonwealth English Opera Company, in giving further details of the project. "Our operas will be given for the enjoyment of those who do not understand Italian or German, primarily, although I know that the playhouse scheme will invite groups of Italians, French, Greeks, Spaniards, and others to give their own artistic offerings in their own languages. But I am only concerned, for the moment with opera in English, and I am more interested because numbers of Americans have told me that Americans are not willing to listen to opera in the only language they understand. We shall see."

"We are endeavoring to get the best transcriptions possible because we know that opera in English has suffered because of bad translations and worse productions. We shall present operas to our audiences at popular prices, \$1.50 being the top price for the auditorium, with the exception of box seats for which we are being offered \$3 and \$5 by patrons. Not only shall we encourage first-class artists, but we shall also engage and pay for the most efficient chorus that we can find in New York, and we contemplate a large orchestra, contracts for which are already being made.

### Appeal to Music-Lovers

"In order to obtain these things we want to appeal to those music-loving Americans whose requests have compelled us to start this work to stand by us with their whole-hearted support—moral and material. As the prices charged for our seats are only barely sufficient from the point of view of giving the best works available in the best manner possible, we have the belief that some Mæcenas may be tempted to come forward without solicitation from any quarter. I should like, however, to make it very clear that we do not need such 'angels' or guarantors, or others seeking for ten thousand dollars' worth of publicity for an expenditure of \$500. Our finances are more than sufficient to cover any possible deficit, although unlike any other musical organization of this kind in the city, we are not starting out primarily with the idea of having a huge deficit. We really expect to pay our way, and we have the means now to do it. We are not begging or hoping to be 'dragged out of a hole' later on.

"Any organization, with the bankers and lawyers who are helping us start our scheme, must ultimately succeed we feel, but with the ambitious policy which I have outlined, we do not hope for immediate financial success at the start. But the music lover who supports opera is generally a man of moderate means. I don't mean the backers, but the people who buy seats, and he will exact for his popular price ticket the best that there is, in the artistic sense. Those who are endowed with material gifts can obtain a wonderful satisfaction by giving this great opportunity to the vast family of workers and by making opera in English a permanent part of our city's musical life, with the means to carry on with a large orchestra, which is so necessary for grand opera, a permanent chorus such as that of the Metropolitan, of highly trained voices trained to sing together. In connection with this, the management would like to state that the training of such voices in the building itself is to be done at no cost to the chorus singers themselves, and will be guided by the artists now engaged to sing principal parts.

### Will Encourage Native Composers

"We intend to succeed with this plan because the first ambition of the man-

agement is to produce opera in English, thereby encouraging American and English composers to come into line with the great foreign composers. A number of operas have been submitted to us by American composers and these will have a hearing, if in the judgment of our music committee, composed of the best elements in New York's critical family, they are acceptable. Then they will be staged at the Commonwealth Opera House.

"From a purely financial point of view this enterprise should be crowned with success, because it merits the support of the public at large. We therefore count upon the co-operation of *MUSICAL AMERICA* and of musical Americans, all other musical bodies and the newspapers, who, if we really deserve it, will give us their approval.

"Opera has been sung in a number of languages to the neglect of our own. It is my firm conviction that no other tongue is so favorable to the adequate performance of operas and songs as is our English language. While I do not cast any reflection upon the other operatic languages, French being my mother tongue, I do claim that English is richer in expressive means and is, in addition, more concise than either Italian or French or any other language, and that is why, apart from sentimental reasons, we are insisting upon the English language above all."

### Mme. Julie Kendig Gives Recital in Lock Haven, Pa.

LOCK HAVEN, PA., Aug. 20.—Mme. Julie Kendig, pianist, who is a pupil of the noted composer and pianist, Henry Holden Huss, displayed a masterly technique in her recent recital. Her playing was received with rare enthusiasm and she had to give many encores. Among the best liked numbers on her list were the Valse in D and the poem "To the Night" by her teacher. Other works heard were Beethoven's Sonata in D, Op. 28, and numbers by Rachmaninoff, Liszt, Grieg and Chopin.

### Reuter to Play New Dohnanyi Work in Aeolian Hall Recital

Rudolph Reuter, pianist, will give New Yorkers their first opportunity to hear Dohnanyi's "Winterreigen," which he will include in his Aeolian Hall program to be given on Nov. 18. Previous to his New York recital, Mr. Reuter will be heard in Manitowac, Wis., with the Chicago Wood-wind Choir, and in a series of concerts in Arizona and Texas. He has just concluded his work at the Chicago Musical College where he gave six recitals in addition to his teaching work, and is taking a vacation at Asbury Park, N. J.

### Leps Features Adolph Foerster Works at Willow Grove Concerts

WILLOW GROVE, PA., Aug. 16.—Adolph M. Foerster, the Pittsburgh composer, was a visitor here last week to hear his music, which Wassili Leps performed with his orchestra at the daily concerts. Mr. Foerster came on to hear the first performance of his new symphonic poem entitled "Legend" which was given on Aug. 13. The work was very well received. On the same program Mr. Leps conducted Mr. Foerster's Festival March as a closing number. Mr. Leps also gave the Foerster Prelude to Goethe's "Faust" on Tuesday evening, Aug. 10 and on two other occasions.

### Lottie McLaughlin, Soloist, at Rotary Club of Bangor, Me.

BANGOR, ME., Aug. 20.—Lottie McLaughlin, soprano, who has been singing in New York for several years, appeared at the weekly luncheon of the Rotary Club at the Tarrantine Club on Tuesday, Aug. 17, and made a splendid impression, singing a group of songs. Miss McLaughlin is a Maine girl, her home being Rockland. She was graduated from the New England Conservatory of Music in Boston, where she studied voice with Charles A. White. In New York she has

studied with William Thorner, teacher of many famous singers, and intends to continue her work with him again this Fall. Miss McLaughlin was a successful soloist on numerous occasions during the past winter at the Strand Theater in New York. During the Spring she sang R. Huntington-Woodman's well-known song "A Birthday" there and won praise in a letter from the composer for her interpretation of it. The American composer has found a warm friend in this young singer, who has often appeared in recent years singing the songs of Hallett Gilberté in concert. Mr. Gilberté, despite his New York residence of many years, is a Maine composer, his birthplace being Winthrop.

### Walter Greene Taking Vacation in Maine

Following his appearance at the Lewishohn Stadium in New York with the National Symphony Orchestra on Aug. 15, Walter Greene, the popular young baritone, left for his vacation. He will be at Kent's Hill, Maine, until the beginning of his concert season.

### Carolyn Alchin Asked to Return to University of Washington

Carolyn Alchin's work in her theory classes this summer at the University of Washington was so successful that she has been invited to teach there again next summer.

### Ellen Beach Yaw, Coloratura, Weds Franklin Cannon of New York

LOS ANGELES, Aug. 23.—Ellen Beach Yaw, coloratura singer, was married here on Aug. 22 to Franklin Cannon, New York musician. Mme. Yaw, who is a New Yorker by birth, made her operatic debut in 1910 at the Metropolitan Opera House, and gained especial distinction through the phenomenal range of her voice, which extends to nearly four octaves. Later she went to California to live. After a short honeymoon, the singer and her husband will continue their work, principally concert tours.

Victor Kúzdö, the violinist, is spending his vacation at Lake George, N. Y.

### Anna Case Returns to America on Sept. 11

ST. MORITZ, SWITZERLAND, Aug. 16.—Anna Case, the American soprano, who has been spending part of the summer here, is scheduled to return to America on the Aquitania which reaches New York on Sept. 11. Since her debut in London, Miss Case has spent most of her time on the Continent sight-seeing, visiting especially the various French resorts.

### Emily Stokes Hagar and Earle Marziani Sing at Steel Pier Concert

ATLANTIC CITY, N. J., Aug. 20.—There were a number of soloists heard with the Leman symphony concert on the Steel Pier on the evening of Aug. 15. Emily Stokes Hagar, soprano, sang "The Wren" in a way that showed splendid training. She responded to two encores. Earle Marziani, tenor, who has often been heard at these Sunday evening concerts was in very good voice, especially in his singing of an aria from "Otello," after which he was forced to give two encores. He sang with Miss Hagar a duet from "Cavalleria Rusticana." A violin ensemble composed of Messrs. Molloy, Alienikoff, Bancroft, Coscia, D'Amelio and Kruger played the "Prize Song" from "Meistersinger" and Bohm's "Moto Perpetuo," in splendid style, necessitating their playing three encores. Conductor Leman offered the "William Tell" overture as an opening number and the first movement of Tchaikovsky's "Pathétique" symphony. Its last two numbers were Debussy's "Arabesque" and two Scenes Napolitaines, "La Danse" and "La Fête." A. R.

### Diaz to Sing Return Engagement in Asbury Park

Rafaelo Diaz, Metropolitan tenor, gave a recital at Asbury Park, N. J., on the evening of Aug. 19, and on the next evening, appeared with Oliver Denton, pianist, in a joint recital at Southampton, L. I. He will sing in Atlantic Highlands, N. J., on Aug. 29, and again in Asbury Park on Sept. 2.

Carl D. Kinsey, manager of the Chicago Musical College, who is in Europe for his vacation, arrived recently in Paris.

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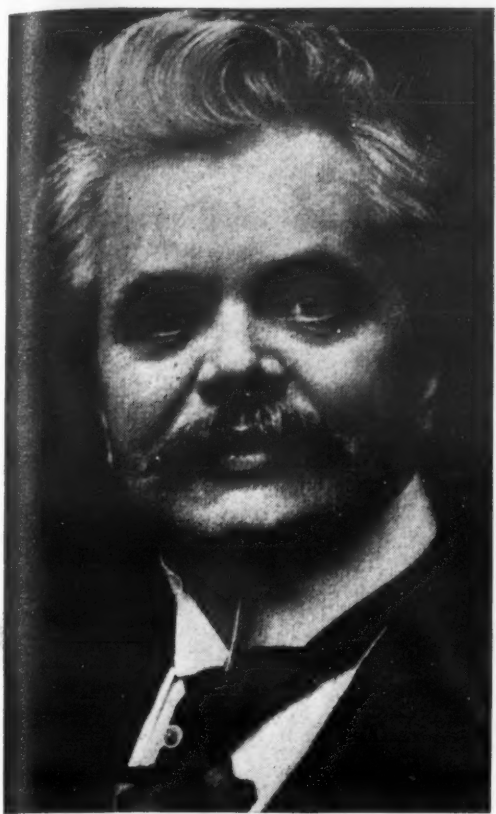
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## Bogea Oumiroff to Make Fourth Visit to the United States



Bogea Oumiroff, Czechoslovak Baritone

Arrangements have been completed whereby Ottokar Bartik of the Metropolitan Opera Company, will present in America this season the Czechoslovak baritone, Bogea Oumiroff. Mr. Oumiroff is widely known in France, England and Italy, where he made many appearances before the war and where he was also received at court. During the war he sang frequently at concerts for the benefit of the French and English soldiers and at Red Cross benefits. In France he sang for our troops, making his home in Paris and his country place at Vaucresson, a popular center for American officers and "doughboys." This will be Mr. Oumiroff's fourth visit to this country. During the administration of Theodore Roosevelt Mr. Oumiroff was one of the artists who sang at the White House.

## GOLDMAN CONCERT BAND TO END SUMMER SERIES

Outdoor Concerts on Columbia Green Will Close Successful Season With Request Program

The series of summer concerts by the Goldman Concert Band will terminate on Friday evening, Sept. 3. These concerts, which have been given on the Green at Columbia University on Monday, Wednesday and Friday nights during a season of twelve weeks, and on Tuesdays and Thursdays in the various parks and city hospitals, have been heard by a million or more persons. The band, under the conductorship of Edwin Franko Goldman, has achieved remarkable popularity and proved an artistic attraction.

Mr. Goldman was the originator of these concerts and has not only conducted them from the start, but has also assumed the entire business management. The concerts are made possible through the interest and support of many public-spirited citizens including Mrs. Helen Hartley Jenkins, Mrs. Daniel Guggenheim, Murray Guggenheim, Mrs. Elizabeth Milbank Anderson, Hon. Philip Berolzheimer, Mrs. E. H. Harriman, Thomas F. Ryan, John D. Rockefeller, Jr., Col. Michael Friedsam, Mrs. Simon Frankel, Mrs. Clarence Millhiser, Mrs. M. R. Hambur and Felix M. Warburg.

The public at large, too, has contributed in small amounts, making the undertaking a democratic movement in every respect. During the closing week, which began on Aug. 30, the programs consisted entirely of compositions that have met with the greatest success during the season and for which there have been the greatest number of requests.

## GREET TWO SINGERS

Christine Langenham and William Robyn Delight Atlantic City Audience

ATLANTIC CITY, N. J., Aug. 21.—An unusually large audience greeted Christine Langenham, dramatic soprano, at her joint recital with William Robyn, lyric tenor, on the evening of Aug. 15, at the Music Hall of the Garden Pier. Miss Langenham's singing aroused great enthusiasm, her powerful voice and fine command of legato, combined with an avoidance of all distasteful exaggerations of expression, winning high favor. In the French group she scored heavily, all three numbers in it being redemanded. The *Santuzza* aria from "Cavalleria" was delivered with dramatic breadth of conception, nor was the soprano less successful in her English songs, "The Faltering Dusk," by A. Walter Kramer; "I Met You," by Victor Young; "In the Afterglow," by Frank Grey, and "My Love Is a Muleteer," by di Negero. Mana-Zucca's "Rachem" was received with fervor and the artist was compelled to repeat it.

Mr. Robyn opened his program with the air "O Paradise" from "L'Africaine," in which he disclosed the purity and beauty of his voice. In his English group "I Hear a Thrush at Eve" by Cadman, "Roses of Picardie" by Wood, "Old Pal, Why Don't You Answer Me" by Jerome, "When I Look in Your Wonderful Eyes" by Nat Osborne, he scored especially in the two last named ballads, which he had to repeat. At the end of the recital both artists sang in artistic manner the duet "Il se fait tard" from "Faust."

After this performance the applause was so insistent and so prolonged that at length both artists decided the only way to satisfy the audience was to repeat the second part of the "Faust" duet. Herman Newman played the accompaniments for the soprano, Ted Snyder for the tenor.

## Adele Luis Rankin on Vacation in Adirondack Mountains

After a busy season of teaching and concert engagements, Adele Luis Rankin, soprano, is spending the summer in the Adirondacks where she indulges in boating, swimming, fishing, hiking and motoring. Aside from her strenuous outdoor activities, Miss Rankin is busily engaged in preparing various programs for her many fall and winter engagements. She is already booked to appear in Allentown, Easton, Pa.; Jersey City and Westwood during the early fall. An interesting recital is also scheduled with Hallett Gilberté, the noted composer, when a program comprising many of his compositions will be presented. Miss Rankin plans to return to New York early in September.

## Winston Wilkinson Preparing Next Season's Programs

Winston Wilkinson and his wife, Marie Maloney Wilkinson, are at their camp in the Blue Ridge Mountains of Virginia preparing for their season's work under the management of Frances Graff Newton. The Wilkinsons' season begin with a recital at the University of Virginia, Charlottesville, early in August, followed by recitals at Greenbriar, White Sulphur, Bluefield and Asheville.

## Marion Rous Booked for an Extended Fall Tour

Marion Rous, pianist and specialist in ultra-modern music, has been booked for a number of engagements next autumn in her "What Next in Music?" a program

which includes recent works by Goossens, Malipiero, Prokofieff, Lord Berners and other radicals. She will open her season in Greenwich, Conn., on Sept. 2, under auspices of the Serbian Relief Committee, and will appear before the Tuesday Musical Club of Pittsburgh, on Nov. 2, going from there as far west as Duluth. The Music Study Club of Atlanta and the Friday Musicales of Jacksonville have both re-engaged Miss Rous for their respective concert series, where she will be heard in her "Program Music, Old and New."

## Maier and Pattison to Play With Leading Orchestras

Guy Maier and Lee Pattison, pianists, who specialize in works composed for two pianos, have been engaged for a pair of concerts with the Chicago Symphony Orchestra on April 8 and 9. They will also be soloists with the Detroit Symphony Orchestra in Buffalo on Dec. 7. Other December orchestral engagements will be with the Boston Symphony Orchestra on Dec. 23 and 24; and with the New York Philharmonic in Fall River, Mass., on Dec. 26. On Jan. 29 and 30 they will appear with the New York Symphony in New York.

## NEW SCOTT SONG HEARD

English Composer's "An Idyll" Sung in Paris by Mignon Nevada

A new song by Cyril Scott, which had unusual success at its first hearing, was recently introduced in Paris by Mignon Nevada at a musicale given in the home of the well-known patron of arts, Louis Fleury. This was "An Idyll" for voice with flute accompaniment only. Another Scott composition for voice with the original combination of oboe and cello as accompaniment and which is still in manuscript is called "An Idyllic Fantasy." Eva Gauthier will sing this next season in the several recitals which she plans for England and America.

As a daring innovator, Cyril Scott has created a unique place for himself. A critic once aptly said "Scott is five hundred years ahead of Bach and five minutes ahead of Debussy," which ought to put to rest the assertions sometimes made that Scott is an imitator of the French master.

Morgan Kingston, Metropolitan tenor, is said to hold the record at Ravinia Park, Chicago, for having sung nineteen operatic performances in six weeks.



## Louis Cornell

—already eminent among the risen pianists of this country, at Aeolian Hall in the evening gave a recital of distinction, edifying sincerity and genuine artistry.

An admirable technique, a personality that is both ingratiating and commanding, and a thoughtfully imaginative tendency, combined to make this recital one of pleasant memory and enduring value.

He played with a singularly happy display of versatility and thorough scholarship that consummated the success of the evening.

—New York Telegraph

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## For Better American Speech

To the Editor of MUSICAL AMERICA:

Before sailing for a summer in Europe, I had the pleasure of hearing Mr. Freund at the 1000th Globe Concert at the Metropolitan Opera House.

Ever since, I have had the desire to tell him how much the matter and the manner appealed to me. That an editor of a musical journal should have a vision of what America can do artistically is natural but that he could show his mastery of the three fundamentals of speech, viz., to be heard, to be understood and to be felt, was a delightful surprise.

Would that he could lend his pen to the furthering of the spoken word in America!

Every newspaper encourages the singer and the pianist but how few realize that we lack good speech in every day life because we do not encourage those who try to add to America's higher life by furthering the fine art of reading. Longfellow immortalized this neglected art in his Sonnet on Fanny Kemble's Readings from Shakespeare. Every singer and every speaker ought to read this aloud daily so why not help the cause by printing it in your next issue.

A word from you might cause The Juilliard Foundation to expend some of its funds for better American speech.

The late Andrew D. White, president of Cornell, suggested that "Leaderships" be established in our institutions of learning to foster appreciation of literature through the fine art of reading.

Poetry is intended for the ear and demands vocal expression as well as song.

With best wishes,  
JANE MANNER.

Paris, France, July 31, 1920.

## Asks If Notoriety Is Necessary?

To the Editor of MUSICAL AMERICA:

I have observed numerous times how much Mephisto enjoys pointing out the methods of obtaining publicity, practiced by two of our foremost American prima donnas. Popular they both undoubtedly are, but would they not be just as popular if they did not rely on sensational methods of keeping in the public eye?

Does the public like to know all the intimate details of a favorite's private life—all his or her ideas on marriage, divorce or what not? There are several

examples to show that it does not always care to know all. For example, surely Louise Homer has not gained her host of admirers through sensational methods of publicity, and no scandal has been raised concerning her private life to attract morbid admirers. To take another example from the realm of light opera, surely Dorothy Dickson, now appearing with her husband, Carl Hyson, in "Lassie," is probably the most popular dancer in the realm of the lighter opera—popular not only with her audience but also with every one of her associates, yet one seldom reads an interview of hers and she has no divorce to her credit (?). She gives her best to her audience—after the play is over she belongs to her husband, her beautiful baby and her intimate friends, and lives the life of any normal, happy girl, beloved by her public and worshipped by her family, her friends and professional associates, of which I have been one.

In the face of these two outstanding examples—I ask again, is an active press agent necessary to an artist's popularity? What do your readers think?

M. C.

Cedarhurst, L. I., Aug. 12, 1920.

## Credit for Cincinnati's May Musical Festivals

To the Editor of MUSICAL AMERICA:

It is a good thing to read something occasionally about what is doing in Cincinnati in a musical way, for that city is the center from which sprang all that is educational in the West, comparatively speaking. But we must be careful not to claim too much. There was a time when Cincinnati could be called the musical center of the West. That time has passed, along with other titles, though it is still by courtesy called the "Queen City of the West." In the interest of truth however, it cannot be said that the teaching of music in the public schools of Cincinnati, by Mr. Aiken or anybody else, had anything to do with the formation of the May Musical Festival, as is stated in your article on "Cincinnati's School Symphony."

I was one of the elder Charles Aiken's pupils. I was born in Cincinnati, went through the entire public school course of instruction of that city, including the High School. I could tell a great deal about the teaching of music in the schools. Suffice it to say that the old Harmonic Society was the basis and backbone of the May Musical Festivals, and preceded them by many years. Furthermore it gave performances of the great oratorios not inferior to any given by the later organization. It was entirely Cincinnati in the chorus, the soloists, and the orchestra. It included almost all the musicians of Cincinnati and was of a much higher quality, on the average,

than the present May Festival force, and possibly than any since its time.

The Board of Education of Cincinnati was very slow in waking up to the educational value of music in the public schools, and I think that Prof. Mason, a brother of Lowell Mason, had more to do with the actual waking up than had Mr. Aiken. Although I was then only a boy, I was quite chummy with them both. I was recognized as being somewhat gifted even then. My piano compositions were being published at the age of sixteen, and I was kindly regarded by both of these gentlemen. I am willing to give Mr. Aiken all that is due him, but I am not willing to see the work of others slighted, especially as they were equally my friends.

The building of Music Hall was due entirely to the demand of the public for a suitable place in which to hold great concerts. Mozart Hall was originally built for this purpose, and was dedicated by concerts of the great singing societies of Cincinnati, among which was the Harmonic Society, which gave the oratorio "Naaman" for the first time in this country. But this was subsequently converted into the Grand Opera House and could not be used. The building of Music Hall as a part of the exposition buildings became a necessity. I do not know that I am the originator of the idea, but I did suggest it at the time to that financial source which made it practicable.

The teaching of music in the public schools of Cincinnati was at that time so lame a thing that it could have, in its very nature, had little if any influence in formulating the plans for the erection of those buildings. So far as I know, there was no connection whatever with the plans for Music Hall, or with the formation of the May Musical Festivals.

D. W. MILLER.

Norwood, Ohio, Aug. 21, 1920.

## Urges Managers to Present More Pianists in Philadelphia

To the Editor of MUSICAL AMERICA:

The past season has proven the growing popularity of piano recitals in Philadelphia, which with a few exceptions, have been rather indifferently attended for the past several years. Last season there was a decided increase in the number of recitals. One which is especially worthy of mention is the one given by Rachmaninoff, who received an ovation seldom given a pianist in Philadelphia. Other noteworthy recitals were given by Cortot, Gabilowitch, Samaro, Levitzki and Grainger. Next season music lovers are hoping to hear Bauer, Moisevitch and other famous pianists.

Let us hope that the managers will take advantage of this growing interest and give the Philadelphia public an opportunity to hear some more of the great pianists in recital.

EDWARD J. LANE.

Philadelphia, Aug. 17, 1920.

## Mrs. Harrison-Irvine Entertains

Mrs. J. Harrison-Irvine entertained at dinner in honor of her mother, Mrs. Benjamin Thomas Harrison on Friday, Aug. 13. Among the guests were Manzuca, Margaret Fuller, Mrs. Antonia Sawyer, Florence Foster Jenkins, Mrs. Mary Stoddard, Mr. and Mrs. Rudolph Paige, Mr. and Mrs. Edward Parker, Mrs. Mina Herschler, Charles Cater, Stanley McCusker, Ralph Parker, Herman Steinbrugge, Edward Vintzinger, George Meacham, Irving Jackson, Lathrop Stoddard and Earl Lawrence. Mr. Jackson, who has a fine baritone voice, accompanied by Mrs. Irvine at the piano, sang a group of songs in admirable fashion.

## Thomas Clifford Features Songs by Vanderpool

Thomas Clifford, a well-known Boston singer, and community song leader in the town of Roxbury, Mass., has been using a number of the songs of Frederick W. Vanderpool in his work.

## Grace Wood Jess to Appear in a Gown of Mrs. Abraham Lincoln



Grace Wood Jess, Action-Song Recitalist

LOS ANGELES, Aug. 19.—Grace Wood Jess, the action-song recitalist, is a great lover of the antique. The picture above shows her in a costume of Civil War days, seated at a piano over a hundred years old. The dress shown she wears in her program of Southern mountaineer songs. It originally was the property of Mrs. Abraham Lincoln and was given by her to her cousin, from whose family it came to Mrs. Jess. The dress is made of brocade, and its skirt is seven yards in circumference.

Of Mrs. Jess' several programs, the one offering songs of the South in antebellum and Civil War days is one of the most popular. She is familiar with the eastern Kentucky and Tennessee country and sings a number of the traditional songs of that region. The combination of these with the antique piano and historic dress lends the recitals a peculiar interest.

W. F. G.

## Daniel Mayer Supplies All Artists for Bridgeport Course

Last year, the Wednesday Afternoon Musical Club of Bridgeport, Conn., engaged from Daniel Mayer artists for two of its concerts. The Letz Quartet and Emma Roberts, contralto, and Elias Breeskin, violinist, in joint recital. These artists gave such satisfaction that for the coming season the club has again come to Mr. Mayer and the entire series of four afternoon recitals will be furnished from his roster. At least two artists will appear on each program and the schedule will be as follows: Oct. 13, Josephine Lucchese, coloratura soprano, and Lewis Schuk, cellist. Dec. 8, Guy Maier and Lee Pattison, pianists. Jan. 12, The Hambourg Trio and Alice Moncrieff, contralto. March 23, Lenora Sparkes, soprano, and Cecil Fanning, baritone.

## Namara Sings in Saratoga, N. Y.

SARATOGA, N. Y., Aug. 25.—Marguerite Namara and the Helen Moller dancers gave a concert at the Grand Union Hotel, Aug. 11. There was a good sized audience which manifested its approval frequently during the program. Mme. Namara's contributions consisted of Waltz Song from "Romeo and Juliet" and "Musetta's Waltz Song" from "Bohème" with orchestral accompaniment, Carl Reineke conducting. Later she was heard in a group of songs to which it was necessary to add three encores. Her accompanist was Rodolph Gruen.

Among the few artists re-engaged for second appearances at Lewisohn Stadium this season, was Marguerite Namara, soprano, whose success on the evening of July 29 was such that she was asked to sing again at the final concert on Aug. 20.

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## SLEZAK TRIUMPHS IN BRÜNN FAREWELL

Tenor Acclaimed in Two Rôles  
Czechs Show New Spirit  
Toward Composers

BRÜNN, CZECHOSLOVAKIA, Aug. 2.—There is no singer more popular hereabouts than Leo Slezak. Following two concerts, he appeared as *Eleazar* in "La Juive" and in his favorite opera "Otello." Slezak seemed younger than ever and in fuller control of his powers than on former occasions. His voice fairly glows in the part of *Eleazar*, and it was generally commented upon that the versatility of the artist, whom we heard in concert of the most varied repertory only the day before, is of the rarest sort. As *Otello* Slezak showed himself the master of beautiful lyric singing. Besides Slezak, Mme. Mathilde Ehrlich Tischer from Vienna came in for much of the applause. Her *Desdemona* was splendidly sung and there was much plastic beauty in her performance throughout. Conductor Carl Mohn had the orchestra well in hand and shared the honors.

Besides the first performance in Brünn of Eugen d'Albert's "Revolutionshochzeit," there has been some interesting music here of late. The same interest which has been shown in orchestral music has also been evinced in the field of chamber music. The Bohemian Chamber Music Society gave a number of works by foreign composers in splendid style, being ably assisted by the Bohemian String Quartet. This did not satisfy entirely the demand for chamber music. The newly founded Chamber Music Society filled this requirement and gave itself entirely over to the modern schools. The names of the founders, Pirsk, Ostroil, vouch for the high level which it will attain.

Choral music has always been popular in Bohemia. As regards perfection of execution and richness of programs the past season however, has never been equalled, it would seem. There were heard splendid interpretations of the choral works of Krizkovsky, Smetana, Foerster, Janacek, Novák and Kalík. The perfection of work of the three choral societies of Prague, is in part attributed to the fine work of the "Union of Moravian Teachers" of Brünn, presided over by the able and well-known Professor Vach of the Czech Conservatory of that city. The basis for this excellence in choral singing is found in the works of Smetana and Foerster. Neither is the modern lost sight of. The Singing Society "Hlahol"

is now preparing a big choral work of Jaroslav Jeremias, entitled "Jan Hus" which promises to be a real sensation. It is a pity that this young composer passed away so prematurely.

Czech musical life has become more colorful than ever through frequent appearances of foreign artists. Recently we have heard Blanche Selva, French pianist, who pleased in a number of

concerts. There is besides a new tendency noticeable in musical Prague. The creative artist is shown more interest and given more assistance than before. Here the Foerster Society ranks first. It is intended to encourage composers to have their works brought before the attention of the public. This society has already done much good work during the past season. E. HERSCHMANN.

## Oregon U. to Have New Building in Spite of Attorney General

Music Department Will Be Housed in a \$75,000 Structure to Be Erected on Ground Adjoining Campus—Children Give Pageant Before 4000 Spectators—Portland Singer to Create Rôle in New Light Opera

PORTLAND, ORE., Aug. 23.—Definite decision to erect a \$75,000 brick building to house the Department of Music at the University of Oregon has been reached by the housing committee of the Eugene Chamber of Commerce, notwithstanding the opinion of the State Attorney General that the erection of such a building on the campus would be illegal.

According to the plan worked out by the committee the new building will be erected on ground adjoining the campus and will be rented to the University at a rate which will take care of the interest and annual payments. The people of Eugene are taking steps to organize a holding company so that work can be started without delay. It is planned to have the structure well under way when the university classes begin for the fall term in September, and to have the building completed by the beginning of the new year.

Margery Hausmann, a Portland singer of local prominence, has signed a contract to sing the leading part in "Lorraine," a new comic opera by Grey. Many singers were under consideration for the rôle, but Miss Hausmann won because of the purity and beauty of her singing, as well as because of her excellent diction. She is a pupil of Franz X. Arens, and has had stage experience in Victor Herbert's "Angel Face."

A novel and interesting pageant was given by children of Laurelhurst Park, on Tuesday evening of last week, before an assemblage of 4000 persons. Spring, Summer, Autumn and Winter were delightfully interpreted by the fairy-like dancers, many of them under eight years old. The graceful solo dancers were Althea Dwyer as Spring, Carolyn Whitney and Bessie Carr as Russian dancers,

and Verna Webber, Carol Ireland and Bessie Walker as Moonbeams. Carolyn Whitney, as the shepherd, gave an especially beautiful dance. The unaffected grace of the children won the unqualified praise of the spectators. Alta Eastham Trevis, supervisor of the Laurelhurst playgrounds, arranged and directed the pageant, while the music was under the direction of Joel B. Ettinger.

In addition to the solo dancers, the following children were in the pageant: Dolly Theren, Dorothy Wedemeyer, George Leslie, Margaret Nelson, Clothel Woodard, Vera Babcock, Gwendolyn Wendeborn, Germain Walters, Wilma Grybmier, Edith Waddley, Rose Chapman, Virginia Manning, Gladys Bateman, Audrey Wieneken, Harriet Backen, Alma Worthy, Leon Swengle, Lily Kneutsen, LaVern Carr, Nellie Stoner, Elizabeth Stone, Barbara McDuffy.

The last meeting of the Schumann Society, in room A of Central Library, was open to the general public. Music was the main feature of the evening, and a community sing followed the society's program. The pianists were Roy Marion Wheeler, Edith Barber, Mary Mastin, Harold Erickson, Mary Emma Earl, Evelyn Erickson and Virgil Edwin Isham. Mme. San-Juel Crawford, mezzo-contralto, and Marguerite Owings, violinist, contributed to the program.

Arthur von Jessen, prominent Portland pianist, composer and teacher, has been appointed head of the department of modern languages of the Chehalis high school, and will move to that city Sept. 1. He is a linguist of unusual attainments, speaking English, French, Spanish, German and the Scandinavian languages. M. von Jessen is a pupil of Liszt. N. J. C.

## STRAUSS CONCERTS INTEREST DRESDEN

Memories of Old Johann  
Pleasantly Evoked by His  
Nephew's Performances

DRESDEN, Aug. 2.—The outstanding feature of Dresden's musical life during the summer holidays was the noteworthy "Vienna Waltz" concerts under the direction of Johann Strauss, Jr., in the old historical gardens of Lincke's Bad at the Elbe. Johann Strauss is the nephew of the Waltz-king, Johann I and a son of Eduard Strauss, who used often to visit us with his famous band. All the traditional peculiarities of the "King" are imitated by Strauss, Jr., who conducts in the same way, himself fiddling in front of the orchestra, his face to the audience, making the rhythm of the music and evoking the charm of the true Vienna waltz-time with the stroke of his fiddle and the graceful movements of his body.

The first evening was devoted to "Operetta of Former Days and of Our Time," the second to "Austrian Folksong," the third to the "Vienna Prater" and the fourth to "The Waltz." The gardens were beautifully decorated and brilliantly illuminated (a rare occurrence, as, generally, only a scanty illumination is allowed) and the audiences were held spellbound by the performances.

The operetta program comprised works of Millöcker, Offenbach, Eyssler, Jessel, Lehar, Káhnán and others. The folksongs included Schubert arrangements, while the Vienna "Prater" brought us music from Eyssler ("Huckscheulied") Launer, Czardas and so on.

The "Musikzirkel der akademischen Vereinigung" is a newly formed union of art-loving students of the "Technischen Hochschule," who in their leisure hours prepare programs for semi-public presentation to show the intent of their art-strivings. The latest evening of this kind brought works by Brahms, including the F Minor Sonata, played with temperament and feeling by Turgenev Sachse. Mrs. Thieme, concert singer, had been prevailed upon to give some *Lied* interpretations, and the closing number was the Brahms Piano Quartet, artistically given by Sachse, Kind, Lewicki and Engelsmann.

As a successor to the concertmaster, Gustav Havermann, who is to leave Dresden, Edgar Wollgand of Leipzig has been engaged for the Stadt Orchestra.

ANNA INGMAN.

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ALBANY, N. Y.—Mrs. Arnold Baker, Jr., has been engaged as organist at the First Church of Christ, Scientist.

MERIDEN, CONN.—F. B. Hill, organist of the First Congregational Church, and his wife are spending a three weeks' vacation in Philadelphia and Atlantic City.

PORTLAND, ORE.—Gertrude Hoeber, one of Portland's gifted musicians, returned to Portland from a four months' tour on the Ellison-White Chautauqua circuit.

COLORADO SPRINGS, COL.—Haig Gudenian, a Sevcik pupil, who is on the faculty of the Cincinnati Conservatory of Music is one of Colorado Springs' guests this summer.

MADISON, WIS.—Vivian Rhodes, pianist; Orvin Sale, violinist, and Reuben Brown, baritone, pupils at the University School of Music, gave a recital in the Wesley Memorial Chapel recently.

CHICAGO.—Yielding to requests from many admirers, Maude Ellen Littlefield of the Dunning System is holding a normal class this summer at the Kansas City Conservatory of Music, Kansas City, Mo.

SAN DIEGO, CAL.—The San Diego Conservatory, Chesley Mills, director, has moved from its former location on Fifth Street to more spacious quarters on Upas Street. Its new home was formerly the Country Club.

CHICAGO, ILL.—May Baron, a pupil of Edoardo Sacerdote at the Chicago Musical College, has been engaged by the San Carlo Opera Company for principal contralto rôles in Italian and French opera next season.

WATERLOO, IA.—The plan to unite Waterloo's two bands into one has been abandoned owing to the inability of the band members to agree on an instructor and leader. Each band will operate under its own organization.

ALBANY, N. Y.—Clara D. Woodin has resigned as soprano soloist at the Madison Avenue Presbyterian Church and will go to New York City to study for concert and opera. Miss Woodin is a pupil of Dr. Frank Sill Rogers.

ROANOKE, VA.—Dr. Frederick Martin, basso and teacher, who has been holding summer classes in Roanoke, has concluded his work and is now enjoying a short vacation before resuming his regular classes in Bristol, Tenn.

BURLINGTON, VT.—Mr. and Mrs. John W. Nichols of the summer school at the University of Vermont have taken a trip to Quebec before going to Asbury Park, where they usually spend a short time before resuming their New York classes.

GREENVILLE, S. C.—The Greenville Music Club is outlining an artists' course for the coming winter. So far a contract has been signed with the Ruth St. Denis Dancers, and also a tenor, a soprano and a cellist have been secured.

NEW BRITAIN, CONN.—Theodore Lunquist, organist of the Swedish Lutheran Church for the past year, has resigned his position to continue the study of music in Boston. His brother, Matthew Lunquist, has been engaged to succeed him.

VALPARAISO, IND.—Herbert Gould, basso, gave a recital in the University Auditorium recently. He was assisted by the University Ladies' Chorus under the direction of Prof. H. R. Roberts. Mrs. Talma Lyke-Chevrie was the accompanist.

GREENVILLE, ILL.—Edward Colcord, who was graduated from Oberlin College last June, has been commissioned by the college to teach music in Constantinople, Turkey. Mr. Colcord sailed on Aug. 20, and expects to remain in Constantinople for three years.

BRIDGEPORT, CONN.—A program of more than usual interest was given recently in the First Baptist Church by Lorenzo Platt Oviatt, organist, Mrs. Hazel Nichols Dalton, soprano, and Marguerite Davis, reader. Both classical and popular numbers were given.

FLEISCHMANS, N. Y.—Milton Karniol, a young baritone of New York, has been attracting attention by his singing at the various hotels at this mountain resort. Mr. Karniol was a member of the naval reserves, and entertained his comrades both in this country and abroad.

ST. ALBANS, VT.—Stephen Townshend of Boston, chorus director of the Boston Symphony and the Philadelphia Symphony, and Mrs. Townshend were guests of Mrs. Oliver Crocker Stevens for several days. They have now returned to their summer home in Woodstock, Vt.

SPARTANBURG, S. C.—The Garber-Davis Orchestra of Washington, D. C., has been engaged to furnish the music at the Textile Exposition to be held at Greenville, S. C., for the week beginning Oct. 18. Two concerts will be given daily under the direction of Jan Garver.

CRESTON, IA.—Mildred Hanson Hostetter, director of the Creston School of Music, gave a studio recital recently with the assistance of Charles Alvan Hayden, pianist. Miss Hostetter sang the aria from "Romeo and Juliet" and songs in English by classic and modern composers.

MOUNT VERNON, N. Y.—The Scala Opera Company presented "Il Trovatore" at Proctors' Theater here last week for the benefit of the Mount Vernon Italian Civic Association. The chorus included members of the Metropolitan and many of the stage effects were from that opera house also.

PARKERSBURG, W. VA.—Doris Devore, a local pianist who was graduated from the Cincinnati Conservatory of Music last June, gave a recital recently at the Woman's Club for the benefit of the Soldier Memorial Fund. Miss Devore's program included compositions by Brahms, Liszt, Chopin and MacDowell.

UTICA, N. Y.—Benjamin and Maurice Eisenberg, sons of Rev. and Mrs. Eisenberg, are visiting their parents after a year's absence as members of the New York Symphony. They are first violinist and cellist, respectively, and have just finished an engagement with the orchestra at Chautauqua, N. Y.

UNION, W. VA.—Kathryn Grace Ryan of Rodman, Fla., will have charge of music in the Union District High School next year. Miss Ryan received her education at Lake City, Fla., Sparks Institute, Ga., and Louisburg College. She has also been taking a post-graduate course in New York this summer.

CHARLES CITY, IA.—The 168th Infantry Band of the Rainbow Division, L. F. Morgans, director, gave a concert in Central Park under the auspices of the American Legion Post recently. There was a large attendance despite the fact that the weather was unfavorable. Frank Fox, baritone, was the soloist.

PITTSFIELD, MASS.—Mrs. Frederick S. Coolidge recently gave a musicale at Sunrise Cottage on South Mountain in honor of her daughter-in-law, Mrs. Albert S. Coolidge. The feature of the program was the playing of a Brahms sonata by Mrs. Coolidge and Hugo Kortschak, violinist of the Berkshire Quartet.

PLAINVILLE, CONN.—Alice A. Wilcox, supervisor of music and drawing in the schools of Middletown, Conn., has returned from New York where she completed a six weeks' course in music at the New York University. The work which Miss Wilcox had done in previous summers enabled her to qualify for a diploma this year.

SAN DIEGO, CAL.—Edward Schlossberg, pianist, gave a recital recently at La Jolla Woman's Club House. Mr. Schlossberg is a San Diegan who has shown considerable interest in the works of ultra-modern writers. He was assisted by Sigrid Olson, soprano, whose accompaniments were played by Ethel Widener.

WATERLOO, IA.—The Iowa Training School Band under the direction of H. C. North gave a concert here recently in the East High School auditorium. The band is accompanied by six soloists, two quartets and a choir of thirty voices, under the direction of Mrs. North. The ages of the band boys run from ten to nineteen years.

MORSE BLUFFS, NEB.—An enjoyable musicale was recently given in the Methodist Episcopal Church by a number of local musicians under the leadership of Mildred E. Johnson. Those who appeared on the program were Don Campbell, Earl Morin and Goy T. Ludi. Miss Johnson acted as accompanist in addition to playing several solos.

BRATTLEBORO, VT.—Mrs. Arthur H. Braser recently gave a musicale at her home on High Lawn Road, when her pupils sang a program of songs of Charles Wakefield Cadman and Thurlow Lieurance. The recital was given on the lawn before a wood scene background with Indian decorations. Izzetta M. Stewart was the accompanist.

BURLINGTON, VT.—Louis Graveure, the baritone, and his wife, Eleanor Painter, lately of "Florodora," have arrived at Malletts Bay for their annual vacation. Bessie Talbot of Boston, who is well known for her programs of "Songs of Old France," is another summer visitor, the guest of Prof. and Mrs. Carpenter of the University of Vermont.

CINCINNATI, OHIO.—Several of the teachers at the Conservatory of Music here are taking advantage of their first opportunity in a number of years to spend the summer in Europe. Marcian Thalberg, Jean ten Have and Jean Verde are visiting friends and relatives in France, but are expected to return before the Conservatory opens on Sept. 4.

GUNNISON, COL.—G. Davis Brillhart, who for five years has been on the faculty of the Colorado State Normal School at Gunnison, as instructor of piano and theoretical branches, will assume a similar position with the State Normal of Michigan at Mount Pleasant. In addition to his school duties, he will be accompanist for the Civic Chorus of the City.

BURLINGTON, VT.—Mrs. George H. Wilder, who with Mr. Wilder, has been staying at Nahant, Mass., while her studio here is closed, sang recently at the Oakley Country Club, where years ago the Lowells and Longfellow were wont to assemble. She also assisted Boston Symphony Players at the Hotel Preston, Beach Bluff, Swampscott, Mass., singing three songs.

ROCHESTER, N. Y.—Lewis J. Marsh has been appointed to the position of supervisor of music in the high school to succeed William Breach, who has accepted a similar position in North Carolina. Mr. Lewis is a graduate of the department of Public School Music of the American Conservatory in Chicago, where he received his training under the direction of O. E. Robinson.

HUNTINGTON, W. VA.—Eloise Campbell, daughter of Mayor C. W. Campbell, who has been studying singing and piano in Boston for four years, has recently completed arrangements with the Boston Concert Bureau to appear under its management next winter. Miss Campbell is a pupil in voice of Arthur J. Hubbard, and in piano of Heinrich Gebhart. She made her debut in Boston last year.

CLEVELAND, OHIO.—During a recent visit of Addison F. Andrews of New York, he was the guest of honor at a reception given by Mr. and Mrs. W. R. Jeavons, when a number of Mr. Andrews' part songs for mixed voices were sung by Cleveland artists. The singers were Frances Foskette, soprano; Mrs. Alice Shaw Duggan, contralto; Warren Whitey, tenor, and Paul Kinnison, baritone.

PORTLAND, ORE.—About 200 persons attended Lincoln High School to help dedicate the "Realization Song Book," consisting of hymns sung by new faith congregations. The hymns were heartily sung, led by a chorus choir directed by George Hotchkiss Street, the piano accompanist being Mrs. Blufford McFelea. Words of greeting were spoken by Rev. H. Edward Mills, who also sang a solo, "The Time Has Come."

BAY VIEW, MICH.—Mrs. Herbert Butler, a Chicago pianist, entertained a party of music friends at her cottage recently. Those present were Mr. and Mrs. Hattstaedt, Mr. and Mrs. Winter, Mr. and Mrs. Allen Spencer and Miss Spencer, Mr. and Mrs. Charles Adams, Adolph Muhlmann, Robert G. McCutchan, Henry Doughty Tovey, F. Dudley Vernor, Paul van Katwyk, Mrs. Anna B. McElwee, Elwin Smith, Mr. and Miss Corbet and Mr. and Mrs. Free.

PARKERSBURG, W. VA.—Mrs. Joseph G. Cochran has been appointed president of the State Federation of Music Clubs to succeed Mrs. Ames Payne of Clarksburg. Mrs. Cochran is widely known in state club and musical circles because of her efforts to organize and develop music departments in connection with women's clubs. Her appointment means that there will be a conference of the state musical clubs in this city previous to the national convention which will be held in Akron in November.

UTICA, N. Y.—Pupils from the organ class of Homer P. Whitford, assisted by Harry Gosling, tenor, gave a public recital recently in the Tabernacle Baptist Church. Those who took part were Mrs. F. L. Robinson, Edith Trask, Mildred Clark, Mrs. C. L. Thompson, A. W. Ryder, Mrs. Heber Griffith, Mrs. Charles Williams, Harold Stillman, Louise Priest, Mrs. R. B. Winney and Mildred Robbins. Mr. Gosling sang "Onaway, Awake, Beloved!" from "Hiawatha's Wedding Feast."

PORTLAND, ORE.—The last weekly recital for the season at the Gardner Progressive School of Music was held recently. Pupils of the school who gave numbers at this recital were: Catherine Carter, Hazel Hall, Violet Morgan, Wanda Grodski, Sophie Grodski, Audrey Warnock, Juanita Stafford, Opal Warnock, Harriet Coppell, Harriet Costelle, Evelyn Coppell, Florence Hurtig, John Coppell, Clarence Harris, and Robbie Warnock. These weekly recitals will be resumed in September.

ALBANY, N. Y.—The Russian Isba Singers, directed by the Rev. Constantine Bukatoff, provided the musical entertainment at a reception to the delegates to the International Typographical convention in Albany recently. The Russian singers are passing the summer at a Dominican monastery near Albany and are planning a benefit concert here under the direction of the Albany Rotary Club. The program comprised church and religious music, folk songs and dancing novelties. Grace Held, soprano; Regina Held, violinist, and Marjorie McGrath, pianist, Albany artists, assisted in the entertainment.

RED WING, MINN.—One of the interesting features of the pageant which was held here recently was the singing of a Chippewa song by a group of Indians. The song is one that the Chippewas and Sioux sang before smoking the peace pipe, each tribe singing at the same time and praising the valor of their opponents' leaders. The singers were seated around a drum, using drumsticks similar to those used in former days. The song which was sung on this occasion is one of the Chippewa songs recorded by Frances Densmore in her work on Indian music for the Bureau of American Ethnology of the Smithsonian Institute.

BAY VIEW, MICH.—Among the interesting features of Music Week were the lectures given by Allen Spencer of the Bay View Ensemble Music School on "Some Things a Musician of the Future Should Know," and the address of Dean Robert G. McCutchan, also of the Music School, on "Music as a Social Factor." Another address of unusual interest was given by Adolph Muhlmann on "Royal Personages I Have Met in My Professional Career." Mr. Muhlmann came to America with Maurice Grau and remained at the Metropolitan Opera House for a number of years, after long experience in operatic work in Europe.

## In MUSIC SCHOOLS and STUDIOS of N.Y.

David Bispham has just returned from his second successful teaching engagement of six weeks at the American Conservatory of Music in Chicago, where in the period named he not only gave two recitals and held twenty classes, but taught on an average eighty-three pupils a week. He has been re-engaged for the summer of 1921. During the season just passed he found the quality of musicianship and actual vocal beauty among his pupils to be even of a higher grade than was evident in the summer of 1919.

Mr. Bispham will, on Sept. 3, reopen his studio at 44 West Forty-fourth Street, New York. The coming year promises to be a busy one for the baritone, as he is under contract to appear four times with the New York Symphony in New York and Brooklyn, while in his native city, Philadelphia, he will sing Dec. 6 at the Bellevue-Stratford Morning Musicales, and make two appearances

with the Philadelphia Orchestra, on April 22 and 23. Fifteen other recitals are already contracted for and many other concerts later in the season are under negotiation.

May Barron, leading contralto of the San Carlo Opera Company, opening at the Manhattan Opera House in September, is coaching her rôles daily with Mrs. J. Harrison-Irvine. Stanley McCusker, pianist, is preparing for his concert career with her this summer.

Helen Desmond, the gifted young pianist, who is one of Mrs. Irvine's artist-pupils, has been received with great favor and re-engaged for appearances this summer at Ocean Grove, Atlantic City, Asbury Park and Beechwood, N. J. Evelyn Greig, soprano, another of Mrs. Irvine's pupils, is delighting audiences in Victor Herbert's "Girl in the Spotlight."

## Chicagoans Find Delight in Trevisan's "Don Pasquale"

Buffo Rôle in Donizetti's Comedy Receives Distinctive Interpretation at Ravinia Park—Florence Easton Reveals New Phase of Her Art in Coloratura Part—Hackett and Picco Share Honors of "Traviata" Revival

CHICAGO, Aug. 21.—Donizetti's comedy of "Don Pasquale" was revived at Ravinia Park Sunday, with the inimitable Vittorio Trevisan in the title rôle. Chicago's favorite artist of the buffo, he imbued the rôle of the deluded Don with the subtlety of his own genial humor and kept the spectators in a roar. Farce comedy it was, indeed, but Trevisan made it also something deeper. Few cared that his voice sometimes failed to make itself audible for, with facial expression, gestures and sheer artistry, he gave as delightful a characterization of this part as has been observed in many years.

Consuelo Escobar, as *Narine*, and Charles Hackett, as *Ernesto*, kept the production up to the same high level. Miss Escobar's high notes were often of sugary sweetness, and her acting was in keeping with the part. Mr. Hackett's singing of the aria "Com' e gentil" was roundly applauded. Millo Picco gave an authoritative characterization of the notary.

A word must be said here for a very important part of the average opera, which usually gets little or no mention. This is the chorus. The only encore of the evening was given to the chorus of servants, who had the stage to themselves and no principals to claim a share in the hearty applause. The audience would not let the opera continue before the chorus had returned to the stage and repeated the song. The Ravinia opera chorus seems to think that all its members should act and enter into the spirit of the opera, instead of standing around like wooden images. This novel attitude has added immensely to the success of the operas given this season at Ravinia Park.

### Miss Easton as "Violetta"

"La Traviata" was performed for the first time this season Friday night, with Florence Easton as *Violetta*, Charles Hackett as *Alfredo*, and Millo Picco as *Germont*. The writer was curious to learn what Miss Easton could do with a coloratura rôle. He had never heard her fail in any rôle she had undertaken, but he had grave doubts, before hearing this performance whether she would be able to sing the florid music with anything approaching the success which she had won, for instance, as *Fiora* in "L'Amore dei Tre Re," or *Suzanna* in "The Secret of Suzanne."

But Miss Easton left her hearers in no doubt as to her ability to succeed in a rôle written for a much different kind of voice. She added to her artistic triumphs. Not only was her acting of the part much superior to that of the conventional *Violetta*, but her velvety voice also gave the rôle tonal fullness, and she sang with a fire and sincerity

such as would be difficult or even impossible of achievement for a singer of a purely coloratura type.

Charles Hackett, who has won a warm place in the affections of the Ravinia public, sang with the same beauty of tone that has gained him so many admirers in other rôles. He seemed to be fond of prolonging his high notes far too much, even for an Italian opera such as this; but this is a fault easily forgiven when a good, full-bodied tone goes with it and every note is hit squarely in the middle.

### Orchestra in Good Form

Millo Picco sang the rôle of *Germont*, as all of his rôles, with distinction, and the minor parts were all creditably taken. The Chicago Symphony Orchestra played the waltz music with voluptuous charm of rhythm and tone and shading. Gennaro Papi, who conducted, richly deserved the applause that fell to his lot. The third act performers were forced to compete with a severe storm.

An orchestra program was given Monday night, Richard Hageman conducting. A Wagnerian program shared the bill Thursday night with "Cavalleria Rusticana."

"Rigoletto" was repeated Tuesday night, with Edith Mason as *Gilda*, Pilade Sinagra as the *Duke*, Millo Picco as *Rigoletto*, and Leon Rothier as *Sparafucile*. "Madame Butterfly" was sung again Wednesday, with Florence Easton as *Cio-Cio-San*, Alice Gentle as *Suzuki*, and Morgan Kingston as *Lieutenant Pinkerton*. "The Secret of Suzanne" and "La Navarraise" were repeated as a double bill Saturday night.

FARNSWORTH WRIGHT.

## MUSIC IN THE FILMS

THE overture from Verdi's "Sicilian Vespers" opened the Rialto Theater's program for the week of Aug. 22; Hugo Riesenfeld and Lion Vanderheim conducting. John Priest played selections from Sullivan's "Yeomen of the Guard" on the organ, and Lorenzo Grimaldi, bass, sang Flegler's "Le Cor."

Cui's "Orientale" was the prelude of the Criterion's musical offering, the orchestra conducted by Victor Wagner and Gaston Dubois. A prologue, "Scene Orientale," in which appeared a singing girl, a dancer, a Turkish guard and a Dervish, preceded the principal picture.

The ballet music from Goldmark's "Queen of Sheba" was selected by Hugo Riesenfeld for the overture to the Rivoli program. Otherwise, the same musical offering as at the Criterion, where it was

given for twelve weeks, namely, Josiah Zuro's "Through the Ages," accompanied Fannie Hurst's "Humoresque." Thalia Zanou gave her "Dance de Kassandra." Frederick Stahlberg and Joseph Littau conducted. Firmin Swinnen played the Toccata in F from Widor's Fifth Symphony on the organ.

\* \* \*

Four numbers from Balfe's "Bohemian Girl" made the *piece de resistance* of the Capitol's musical gem. The Heart Bowed Down" was sung by Wilfrid Glenn, basso; "I Dreamt I Dwelt in Marble Halls" by Athena Buckley, dramatic soprano; "When Other Lips," by Sudworth Frasier, tenor, and the quartet, "From the Valleys and Hills," by the three artists and Melanie Verbouwen. The ballet, "La Source," to Delibes' music, was presented by Alexander Oumansky and Mlle. Gambarelli, assisted by Jessie York, Marie Harding, Doris Niles and Millicent Bishop. The numbers "Giannina Mia" and "Love Is Like a Firefly" from Friml's "Firefly," were sung by Athena Buckley, and the duet, "Sympathy," by Melanie Verbouwen and Bertram Peacock. The "Gavotte" was danced by Oumansky and Mlle. Gambarelli. "The Blue Bells of Scotland," played as an organ solo by Melchior Cottone, brought the program to a close.

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Excerpts from Moszkowski's "Boabdil," played by the orchestra under the direction of Francis W. Sutherland, formed the chief feature of the Strand Theater's musical program.

## MUSSER TO HEAD PIANO DEPARTMENT ON COAST

Former Chicago Teacher Will Join Staff of Pacific Conservatory at San Jose

SAN JOSE, CAL., Aug. 12.—Eugene Field Musser, a young American musician, formerly connected with the Bush Temple Conservatory in Chicago, has been selected by Dean Howard Hanson, to head the piano and organ department of the Pacific Conservatory of Music in this city.

Mr. Musser comes to us as a thoroughly trained musician of varied experience. His training has been for the most part American. He holds the Mus. Bac. degree from the Bush Temple Conservatory in organ and theory, and later studied with the noted organist and conductor, Arthur Dunham. His pianistic training was carried on in the same conservatory and was followed by work with Mme. Sturkow-Rider and with Leopold Godowsky. As a teacher, he has served on the faculty of the Bush Conservatory, has been assistant to Mme. Sturkow-Rider, and to Clarence Eddy, organist. During this period he was also assistant organist at Sinai Temple, the great Chicago synagogue, and organist with the Symphony in the series of Sunday evening concerts.

During the war, upon the organization of Dr. Damrosch of the American Bandmasters' School in France, Mr. Musser was commissioned instructor in harmony at that school. While in France, he succeeded in doing special work in conducting under Caplet, and in theory and orchestration under Pillois of the Paris Conservatoire.

The fact that Mr. Musser has now been called to serve in a responsible position with one of the leading conservatories on the coast is further proof that the American musician is coming into his own.

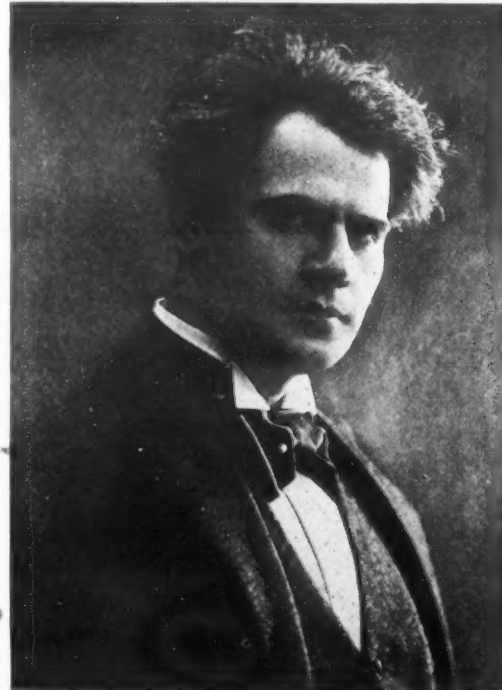
The Paulist Choristers, directed by Father Finn, gave two interesting recitals at St. Joseph's Auditorium recently.

The Whitney Boys' Chorus from Seattle gave two concerts at the San Jose High School this week. The chorus was a selected group of forty-four, chosen from the complete organization of 1000, and is under the direction of E. K. Whitney, a former Seattle divine, who is devoting his time to uplift work among boys. The local concerts were under the direction of the Y. M. C. A.

## Nina Morgana Sings at Ocean Grove and Asbury Park

Nina Morgana, following her success in concert with Caruso at Ocean Grove on Aug. 14, appeared on Aug. 19 at the Arcade at Asbury Park. On this occasion Miss Morgana was received with great favor in an aria from "The Barber of Seville," the duet from "Carmen" which she sang with Rafaelo Diaz, and the quartet from "Rigoletto," in which her associates were Mr. Diaz, Helen Marsh and Vincent Ballester. She was encored repeatedly.

## Joseph Schwarz, Russian Baritone, to Tour America



Joseph Schwarz, Distinguished Baritone, Who Comes to American for His First Tour in January

One of the most important announcements made in regard to new singers, who will be heard here during the coming season, has been made by Antonia Sawyer, who is adding to the list of celebrated artists she has presented in America, the distinguished baritone, Joseph Schwarz. Mr. Schwarz, though new to American music lovers, has for a number of years been a noteworthy figure in the operatic and concert-world of Europe. He is a Russian and has made his career as leading baritone at the Royal Opera in Vienna and the Royal Opera in Berlin. In addition he has sung at many other important opera-houses abroad and has long been recognized as an artist of the first rank. As a concert-singer he has made a place for himself among the elect. His recitals have been occasions for deep artistic satisfaction and *connoisseurs* have praised him as an interpreter of compelling powers.

Mr. Schwarz will make his American debut in recital at Carnegie Hall, New York, on Jan. 3, when he will have as his accompanist Coenraad v. Bos, who has played for him many times abroad. Mr. Bos considers him one of the great singers of the day. On hearing of Mr. Schwarz's coming to America Mr. Bos assured Mrs. Sawyer that in presenting him here she would bring before American audiences a singer of extraordinary quality. Under Mrs. Sawyer's management Mr. Schwarz will be heard in leading cities following his New York debut in January. He may also be heard in a number of operatic "guest performances," though nothing has as yet been definitely arranged in this respect.

## Impresario Verande Reported Killed in Paris

Louis Verande, manager of the French Opera Company that was playing in the New Orleans Opera House when the fire broke out that destroyed the building was reported killed in Paris, according to information received in New York last week. Thus far the report has not been confirmed.

## Passed Away

### Mrs. John R. Gray

BLOOMINGTON, ILL., Aug. 20.—Mrs. John R. Gray, prominent teacher of piano and harmony last week expired at the Kelso Hospital, following a serious operation. Mrs. Gray with her husband, J. R. Gray, in association with O. R. Skinner, founded the Wesleyan College of Music about thirty-five years ago. On the death of Mr. Gray, Mrs. Gray took up his work. About fifteen years ago she withdrew from the Wesleyan College and founded the Gray School of Music in this city and has been at its head ever since.

Mrs. Gray was a highly trained musician and as a business woman she proved her ability in successfully managing her school and associating with her many prominent musicians. She was born at Lacon, Ill., about sixty years ago.

C. E. S.

## Chance Meeting in South America Launches Mischa Violin on Career in This Country

Appearance of Russian Violinist in New York Under Benjamin Adler's Management Traceable to a Cotton Famine in Brazil—Musical Atmosphere and Opportunities in the Sister Continent—Mischa Violin's Talented Family—His Experience as a Soldier and His Attitude Toward Composition

THE Goddess of Fate plays queer pranks in the musical world. In our story the intertwined destinies of a young Russian violinist and a New York cotton broker, and, capriciously enough, set the stage for them in a South American city. Thus it was that, in 1910, Benjamin Adler, who was in Brazil on a mission to introduce cotton there when that city was suffering a cotton famine, met Mischa Violin quite by chance in a music store, and began a conversation that eventually resulted in Mr. Adler's assuming the managership of the young Russian violinist. Mr. Adler recognized the boy's great talent after a single hearing, and decided to launch him as a concert artist in North America. All of which explains the fact that Mischa is to give his first Carnegie Hall recital on Oct. 3 under the management of Benjamin Adler and that he is to have as his accompanist Mr. Adler's brother, Josef.

While Fate may be said to have been instrumental in Mr. Adler's "discovery" of the young violinist, it is equally true that Mischa had blazed his own trail from the time that he began to study at the age of six with his father in his native city, Odessa. Mischa Violin—the coincidence of the boy's name and profession may be another of Fate's caprices—played a concert in Odessa at the age of seven, and attracted the notice of Alexander Fiedmann, the Berlin pedagogue, who sent for him later and accepted him as a pupil in the Stern Conservatory. There his talent was commented upon by Adolf Brodsky, Gustav Hollander, Artur Nikisch, Godowsky, Safonoff, Leopold Schmitt, Oscar Bie, and other celebrities. At thirteen he graduated with the highest honors, receiving the gold medal.

On Sept. 29, 1913—the boy was twelve years old at the time—we find him giving a concert in Berlin with the Philharmonic Orchestra and playing the Tchaikowsky Concerto, the Spohr No. 7 and the Symphonie Espagnole. The following year found him on the books of the Wolff Bureau in Germany, and with the Vert Concert Agency in England. In June, 1914, he played at a charity concert in Marlborough Hall, London, and at Buckingham Palace. He gave two recitals in London, and fulfilled a number of engagements in Belfast, Dublin and Glasgow. This was the opening chapter in Mischa's career, and it launched him well on the way to his succeeding triumphs.

### First South American Tour

In April, 1915, Mischa and his father left for South America, opening an extensive tour in Rio de Janeiro, followed by many concerts in other Brazilian cities and in Argentina. The young violinist set forth the facts just related, and paused in his narrative to talk of South America, to which he is greatly devoted:

"I cannot tell you what my travels in South America have meant to me," he



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Mischa Violin, the Young Russian Violinist, Who Will Give His First Carnegie Hall Recital in New York in October

said. "The South Americans are tremendously musical, especially the Brazilians, and they are great enthusiasts. Never have I played before such appreciative audiences. Think of giving eight recitals in Rio in a short time! If they do not like an artist, they are not slow to let him know it. But if they do, they shower him with gifts and bestow upon him the freedom of the city.

"In Brazil I found a great number of talented music students and a splendid array of gifted composers," the violinist went on to say. "Perhaps you have heard of Henrique Oswald, Francisco Nunes, Francisco Braga, and, among the younger ones, such men as Francisco Mignone, whose sonata I played with him, and Juan de Souza Lima, who was sent to Paris by the government to continue his studies. In Brazil music is in the very atmosphere. Brazil forgets its business life when a musical event is scheduled.

"In 1919 I was engaged for a tour of sixty concerts in South America, and I gave my first recital in Rio in May. You may be sure that I was happy to return to that glorious country. I played eight concerts in Rio and then completed twenty-five in Brazil. Then I gave three recitals in the Theatre Odeon in Buenos Aires, and by January I had played in many cities in Argentina and in Chile and Santiago. I went to Vinha del Mar, the summer resort, and then returned to Brazil to complete my tour.

### A Notable Cruise

"While in South America I had the good fortune to meet Henrique Laje, a wealthy amateur musician, who is the owner of a coast steamship line and of several coal mines. He was just having his new yacht completed, and he took me on a long cruise, which enabled me to see such marvelous places as Porte Alegre, Rio Grande, Florianopolis, Santa Catherina and other cities, and to meet the best families there. Incidentally Signor Laje paid me the handsome sum of thirty-five contas (about

\$9,000) for the time that I was losing from my concert work."

In April of this year Mischa Violin sailed for New York to prepare for his concerts in the fall, and also to enjoy a long vacation divided between the White Mountains in New Hampshire and Avon-by-the-Sea, New Jersey. Much of his time he is spending with his accompanist, Josef Adler, working on his programs, but he is not neglecting his athletic sports, of which he is a great devotee. A broad-shouldered, husky lad he is, and he gives you the impression that he can swing a tennis racket, ride a horse or row a boat with as much zest as he can wield a bow.

Mischa gave evidence of his red blood when in 1918 he joined the Regular Army and went to Fort Slocum to do his share on the side of his country's ally. His love for America prompted him to apply for citizenship, and he became a full-fledged American while he was a member of the U. S. forces. Mischa did service as a cavalryman, but when it was found that he was a musician he was drafted for the band. He also played for the Fourth Liberty Loan drive, toward which he was instrumental in raising \$600,000, and he gave a number of concerts at the various army camps. After an honorable discharge he embarked upon his South American concert tour.

A word about Mischa's family. His father was for many years first violinist at the State Theater in Odessa, and he seems to have imparted his musical gifts to each of his eight children. Mischa's six-year-old brother is developing extraordinary talent for the violin, and is

studying with Mischa and his father. The boy has absolute pitch and a marvelous memory. He has finished the second book of Sevcik, the Kaiser studies, and he plays such pieces as the "Humoresque" and the "Madrigal" of Simonetti perfectly. One sister is a gifted cellist, having studied with Joseph Malkin and Arthur Heeking in Berlin, and another is an able pianist. Still another brother, who is only thirteen years old, is taking up the flute, and is learning, without instruction, to play the piccolo. This boy began to study the cello at the age of seven, but forsook that instrument for the flute.

"I know that many of the younger artists are showing decided preference for the ultra-modern composers," said Mischa when the writer asked his musical preferences, "but I have always preferred to play Bach, Beethoven and Brahms. In my opinion there is nothing in violin literature to equal their works, except perhaps Spohr, whom I consider a great composer for the violin, one of the greatest, in fact, ranking next to Beethoven.

### Work as Composer

"Many of the violinists are spending much of their time composing. I have done some composing myself, two violin concertos, a few songs, an arrangement for violin, piano and organ of Rimsky-Korsakoff's "Songs of India," but I have decided to give it up for a while in order to concentrate upon my playing. The composer has a serious responsibility, just as the virtuoso has, and I believe it well for the performer not to take up composition until he is very well established in his own calling. No matter how great a talent you have, you must work hard and steadily and very seriously. There is no limit to progress and there is always something new to learn.

"I have found experience my best school. My travels abroad and in South America have taught me many things that I could never have learned from books. From the very outset I realized that it was important to acquire languages, and I set about to master each new language as I came to a new country. As a result I can now speak Spanish, Portuguese, Russian and English fluently, and I can get along fairly well in French, German and Italian."

The part that Fate will play in the future of this nineteen-year-old boy is of course problematic. Suffice it to say that Mischa Violin is well equipped to face new audiences and to give of his best. He brings to his art a wealth of talent, seriousness of purpose, and that unmistakable fire and abandon that are characteristic of the violinists Russia sends to our shores. H. B.

### Edward Johnson Decorated With Order of Crown of Italy

CHICAGO, Aug. 20.—Edward Johnson, tenor of the Chicago Opera Company, has been presented with the cross of Officer of the Order of the Crown of Italy, it was learned this week. King Victor Emmanuel conferred the decoration. Mr. Johnson created leading tenor rôles in operas by Puccini, Montemezzi and other modern composers, singing in Italy under the name of Eduardo di Giovanni.

### Australia Acclaims McCormack

Charles L. Wagner, concert manager, received on Aug. 23, the following cablegram from his associate, D. F. McCweeney, on tour with John McCormack, dated Melbourne, Australia, Aug. 22:

"Melbourne triumph emphatic. At Sydney every record in musical history of Australia was smashed to smithereens. Everybody well and happy; send greetings to all."

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